

# VICTORY REVIEW

Acoustic Music Magazine

Volume 32

November 2007

Number 11



## LEW WALLON

A Real Rounder!

### Inside...

- ✦ Notes From Portland: Winter Festivals!
- ✦ KlezFest 2007
- ✦ Kids Korner: Recess Monkey
- ✦ Musical Traditions: The Soul of a Fiddle!

Temple Beth Am presents

# Klezfest

A celebration of traditional  
Jewish music, dance,  
food and crafts

**Sunday**  
**November 18, 2007**  
**Noon - 5pm**

**University Prep Gymnasium**  
**2632 NE 80th Street**

**Not to be missed!!!**

**Bottledancing, Pickled herring, Shofar blowing instruction,  
Vaudeville, Yiddish Bingo, Jewish Arts and Crafts ...**

**and Fabulous Entertainment!**

**Marina Belenky with the New Age Flamenco Trio**  
**The Klez Katz • Shawn's Kugel • KlezKidz**

**All tickets just \$5! Ages five and under free!**

Tickets  
also available at  
*Tree of Life*  
*Judaica & Books*  
206.527.1130



**Gifts for  
all occasions**  
available on-site

Temple Beth Am **206.525.0915**  
For more information email:  
wendy@templebetham.org

# VICTORY CONTENTS

VOLUME 32  
NUMBER 11  
NOVEMBER 2007

## ARTICLES

Lew Wallon: A Real Rounder! <i>Dennis Ray Deem</i> -----	6
KlezFest 2007 <i>Press Release</i> -----	15

## COLUMNS

Galloping Gossip: November 2007 <i>Jan Denali</i> -----	4
Musical Traditions: The Soul of a Fiddle! <i>Stewart Hendrickson</i> -----	16
Folking Around: Get Well, Fare Ye Well and Oh Well! <i>Percy Hilo</i> -----	17
Accent On Music Therapy: Music and Childbirth <i>By: Barbara Dunn and Alison Cocovich</i> -----	18
Kids Korner: Recess Monkey <i>Hilary Field</i> -----	19
Notes From Portland: Winter Festivals in Oregon <i>Tom May</i> -----	20
Northwest Seaport <i>Alice Winship</i> -----	21
Reviews -----	8-11 & 14
Calendar -----	12-13
Classifieds -----	22
Musician Referral -----	Visit us at <a href="http://www.victorymusic.org">www.victorymusic.org</a>

## REVIEW STAFF

**Editor:** ----- Anita LaFranchi  
**Layout and Design:** ----- Anita LaFranchi  
**Copy Editors:** ----- Steve Wacker, Jim Smith, Betsy Peto  
**Calendar** ----- Steffen Fanger, Anita LaFranchi  
**CD Review Coordinator:** ----- Tom Petersen  
**Proof** ----- Betsy Peto, Galena Reiter-Thomson

## VICTORY BOARD OF DIRECTORS

**President:** ----- Lola Pedrini  
**Vice-President:** ----- Ron Dalton  
**Treasurer:** ----- Lew Wallon  
**Secretary:** ----- Connie Decker  
**Members:** ----- Scott Katz, Joe Misiuda, Alan Camhi, Dennis Deem

All photos either credited in articles or supplied by artists, or Victory Music.  
 Cover Photo: Anita LaFranchi  
 Cover Design: Anita LaFranchi  
 On the cover: Lew Wallon

**Victory Review** is published monthly by: **Victory Music**  
 PO Box 2254  
 Tacoma, Washington 98401-2254  
[www.victorymusic.org](http://www.victorymusic.org)  
 E-mail: [victory@nwlinc.com](mailto:victory@nwlinc.com)  
 Message Phone - 253-428-0832

**Victory Music** is a Washington State non-profit organization that retains all rights to printed materials. Columns and reviews published in the Victory Review reflect the opinions of the writers, not those of Victory Music.

**Victory Music** is an IRS recognized 501(c)(3) non-profit arts organization registered under the laws of the State of Washington. **Victory Music** welcomes your tax deductible contributions. Copyright 2007 **Victory Music**, Tacoma, WA.

## Our Mission Statement

*The purpose of Victory Music is to support acoustic music in the Northwest by fostering a community that nurtures musical growth, creativity, and the appreciation of acoustic music.*

## Advertising Rates

Ask about substantial discounts for prepaid ads.

- 1/18 page Gig Ad - \$15      2-1/4" wide x 1-1/2" high  
**Victory Members only - No other discounts apply for Gig ads**
  - 1/16 page \$40      3-1/2" wide x 1-1/4" high
  - 1/8 page \$75      3-1/2" wide x 2-1/8" high
  - 1/6 page \$100      2-1/4" wide x 4-1/2" high
  - 1/4 page \$125      3-1/2" wide x 4-1/2" high
  - 1/2 page \$175      3-1/2" wide x 10" high  
 or
  - Full page \$280      7-1/4" wide x 10" high
- We can design your ad for you - \$25.00 per hour

## Advertising Deadlines

Ad reservations and information for ad design due the 1st day of the month, Camera ready ads due the 10th day of the month.

E-mail us for details on the best way to send us your ads:  
[victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)

### Please honor our deadlines!

Please contact [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)  
 for details on ad submission.

If you are unable to contact via e-mail, please call: 206-522-7691

# GALLOPING GOSSIP

November 2007



BY JAN DENALI

Hello Music Lovers,

\*\*\* We are celebrating **Ginny Snowe and John Miller**'s new duo release *You Fascinate Me So*. They fascinate me, as does this collection of Brazilian tunes and jazz standards. The Brazilian stuff is especially enchanting as is the title cut. Ginny sings fluidly in Portuguese and John's artful and complex guitar comes through beautifully.

\*\*\* **Kevin O'Connor**, welcome back to the air-room at **91.3 fm, KBCS**. I'm thinking other fans of Sunday's Hornpipe are as eager as I am for tidbits of your recent Celtic travels.

\*\*\* It's likely to be part trick and a big part treat on Sunday Nov. 4<sup>th</sup> at 6 pm when **Hot Club Sandwich** plays at Seattle First Baptist Church on Capitol Hill as part of the **Jazz Vespers** series of by-donation concerts. They're a fun-loving gypsy jazz band that includes the out-of-the-usual-instrument-for-the-genre: mandolin. Let's hope the new CD is available at the show.

\*\*\* This month we mark the one-year anniversary of the passing of Seattle jazz guitarist, **Keith Tegerdine**. I miss you, Keith, and your tasty playing and generous spirit. Many of us in and around the events of the Puget Sound Guitar Workshop still get inspiration from you.

\*\*\* **Arts Gumbo** in my neighborhood concludes its series on **Nov. 10**, with a focus on Japan. **One World Taiko** drumming ensemble will roll and rumble at the lovely old Rainier Valley Cultural Center from 5-8pm. Savory Japanese food will be available, included in the \$8 admission price. And **John Okada's No-No Boy** will be discussed in an open book group held at the Columbia City library on **Thursday, Nov. 8**.

\*\*\* Here's a hearty recommendation for Canadian artist **Issa**, formerly known as **Jane Siberry**. Her show is **Tuesday, Nov. 13** at the **Triple Door**. If you've seen her, you know the visionary that she is and the quality of both her singing and her songwriting.

\*\*\* **Liz Carroll and John Doyle** will play a concert **Friday, Nov. 16** at **Dusty Strings**. You'll be happy with this one if you like Irish music in

a driving duet of fiddle and guitar. While I miss the more lyrical tone of the duo's shows a few years back, the current torque and synergy have to be experienced live to be believed. "I feel like we've just finished on the track and should be hosed down," quipped Liz, after a set at the Vancouver Folk Music Festival. She's an engaging humorist as well as a fiddler/composer. John, also multi-talented, has been sharing more of his singing and composing.

\*\*\* If the Nov. 2 **Beatwalk** is but a pleasant memory to you by this reading, or even a missed opportunity, there is still **Dec. 7**. That's the last Beatwalk-first-Friday until May, 2008. \$5 gets you into a half-dozen venues or more, each with a live local act playing from 7-10pm in the **Columbia City** neighborhood. The Beatwalk web site gives you the current lineup as well as how your own act can apply to perform. (Full disclosure: this freerangechick is a frequent and enthusiastic Beatwalk volunteer. If volunteering interests you, drop me a note.)

\*\*\* **Cathie Whitesides** is busy studying Greek, singing in Greek and getting ready to do both while in Greece. I can't wait to hear what she and Hank Bradley bring back. She's also in the studio with bandmates recording a contra dance CD.

\*\*\* **Nancy K. Dillon** has been recognized for her songwriting, having taken second place at the Tumbleweed contest this year. She also participated in a "cyber-session" as she called it, singing with **Eva Tree** on a project by **Gavin Sutherland**. Mp3 versions of a new Sutherland song were sent across the world for collaborators to add their part. Nancy invites us to read more about it and hear the results through her web site.

\*\*\* **The Debonairs** were spotted in San Francisco. Deb Seymour and her fellow musicians—**Ron Dalton, Alan Kausal** and **Michael Guthrie** played to a full house at the Presidio. **Alicia Healey** and **Lisa Mills** did a great job on sound in a difficult room. Good going Alicia and Lisa!

\*\*\* **Open mics** are the backbone of the Victory Music community, though I myself have only

been to/played at a few. I have an interest in digging deeper. To that end, I attended the first meeting of a hopeful new one on the east side. The new Hammond Ashley Violins store in **Issaquah** provided a large comfortable room. Organizers **Sue Peterson** and **Andy Blyth** provided a friendly atmosphere. The music was skillful, moving and personal. 'Audience' participation was encouraged. Numbers were small but in this case, small was good. More on this subject soon.

\*\*\* Here are a few bright and sparkly calendar items for the coming season:

**Phinney Neighborhood Association's (PNA) Winter Festival** is Dec 1 and 2. A highlight last year was the Sedentary Sousa Band complete with sedentary majorette. In addition to the continuous live local entertainment and fun crowd scene, this is a great place for holiday spending in two different ways: the admission price supports PNA's community programs for one thing, and for another each old schoolhouse room is crammed with craftspeople and artists selling their wares for your giving pleasure.

\*\*\* **The Dusty Strings Holiday Party** is also a festive way to enjoy some of our great acoustic performers. All day long and no admission. A favorite memory of mine is Martin Hayes a few years back. He used his entire 20-30 minutes for one set of tunes—no stopping, solo fiddle. The overflowing audience seemed as spellbound as I was. The concert takes place right in the store, offering nice shopping opportunities, and spiced cider and cookies are in the back room. Look for a date in early December.

\*\*\* **Hawaii Radio Connection**, Saturdays at noon, on **KBCS 91.3** is a show rich in music, language and culture. The other week, Auntie Moody was referring to 'ono.' In Hawaiian, it's that which is delicious and enjoyable. She said in that loving way of hers, "Remember, there is always more ono when the music is live."

I wish you plenty of delicious live music experiences. See you soon, I hope.

*Ms Denali frequents all manner of high and low joints, ferreting out each rich live art experience and/or the film version of same. Her epicenter is Columbia City, Seattle. She says: "please feel free to write me care of:*

*FreeRangeChick@HotFlashMusic.com with factoids, musical points of view, live music creators you'd like to know more about and tips for fun events particularly of the low cost and/or regional artist(s) and/or family-oriented variety."*

# CD Project EXTENDED

Victory Music has extended the call for submissions. We will be accepting submissions of recorded songs for consideration in this project through December 1st. From these submissions by Victory Music Members we will select around 16 songs that reflect the Victory Music acoustic scene today. Guidelines for the Victory Music Compilation Project are forthcoming and will be available via this Publication and our website, as well as Victory Open Mics around the area. The 2007 version will feature a similar number of tracks, depending on the quality of the submissions.

---

## The submission guidelines are as follows:

- Submissions must be considered primarily acoustic. Victory Music reserves the right to make final determination.
- All entries must be current members of Victory Music.
- Each artist can submit up to 2 songs for consideration.
- Any song recorded, mastered or released between January 1, 2006 and Nov 30, 2007 is eligible for Victory CD Compilation.
- Songs can be studio masters or live recordings.
- Submissions must be on an audio CD. No tapes or online submissions will be accepted. MP3s are also ineligible.
- Originals and traditional or non-copyright songs/tunes are eligible. We hold no bias within these categories.
- The deadline for submissions is Dec 1, 2007. All CDs must arrive on or before Dec 1st. We will be lenient on the deadline by a few days (less than one week) only if you send us an e-mail prior to this deadline to let us know the CD is on its way.

## All submissions must include the following information:

- A valid and frequently checked e-mail address for us to keep in contact with you during the production process, since all discussions will take place via e-mail.
- Lyric sheet (if appropriate)
- A Written Paragraph about the song
- A Brief Bio and photo of performing group.

Each group to appear on Victory CD Compilation will receive 10 CDs to distribute as they wish.

Probable timeline for Victory Music CD Compilation is as follows:

December 1st – Extended Submission Deadline

December 15th(approx.) – Track List announced

February 2008 CD Release

Please send one copy of your CD album or CD-R with all information requested to:

**Victory Music CD project  
POB 2254 Tacoma, WA 98401**

For more information, visit the Victory Music website at: [www.victorymusic.org](http://www.victorymusic.org)

If you have any questions, please e-mail us at [cdcompilation2007@victorymusic.org](mailto:cdcompilation2007@victorymusic.org).

Again, you now have until Dec 1st, 2007 to submit your CDs, but remember the sooner we receive them, the longer we have to listen to them! We look forward to hearing everything!



# LEW WALLON

## A Real Rounder!

BY DENNIS RAY DEEM

PHOTO BY ANITA LAFRANCHI

Lew Wallon is one of those special types of volunteers, the kind of person that most organizations would be pleased to have committed to their cause.

As Treasurer of Victory Music, Lew maintains a focus on the financial structure of the organization and helps ensure its ongoing solvency. But as many of the musicians who have performed for Victory over the years know, he's also a big supporter of the music.

Indeed, acoustic music in the Northwest has one very appreciative fan in Lew Wallon. He first started attending open mics in Tacoma at the Antique Sandwich back in 1989, and has been returning ever since. He has maintained an annual membership for almost 20 years, and over that time he has become inextricably intertwined with Victory Music. Lew became a member of the board of directors in 1992, and except for Lola Pedrini he has been on the board longer than any other member. And since he took on the added responsibilities of Treasurer in 1993, he has charted a financial course through waves of failure and success, in and out of the shoals and whirlpools of financial crises large and small and even an audit by the IRS.

Some might be surprised to learn that Lew is not a musician, although he does

claim to own a guitar. His motivation comes purely from the love of the music and his enjoyment of the musicians. Serving as the

from work when the organization was audited to ensure that the IRS had all of the records they needed to do the job. Lew's

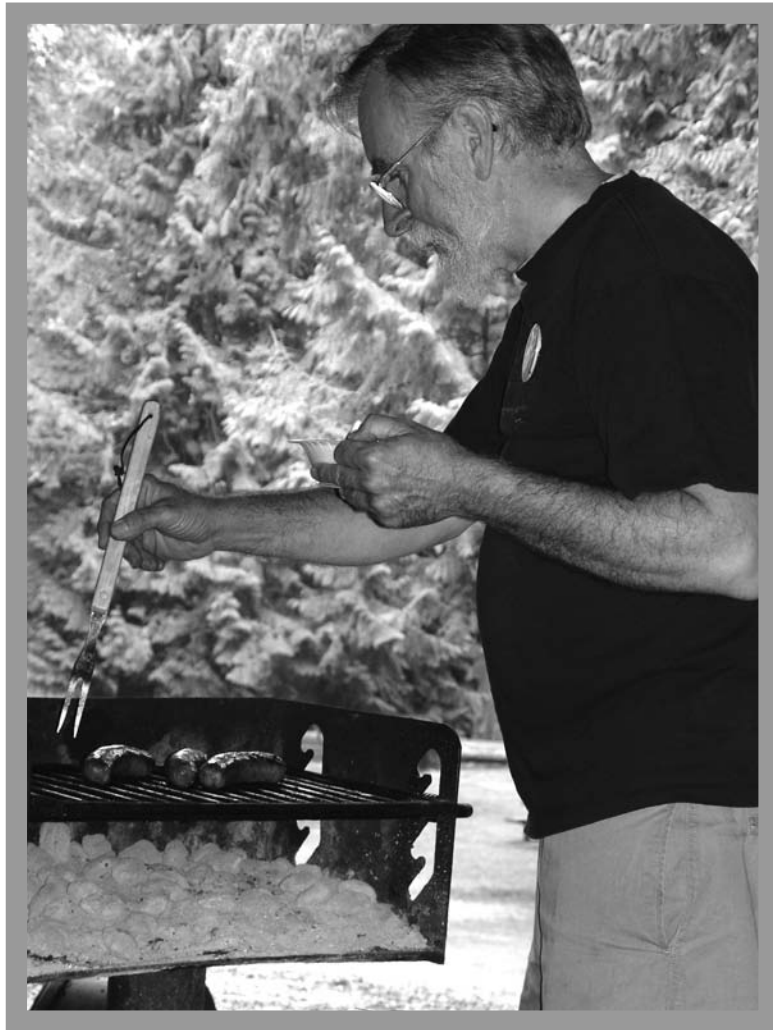
dedication is impressive, but you wouldn't know it from his nonchalant manner as he hands out the financial sheets for the board to review every month. We all benefit, however, from the energy and commitment of Lew and others, that gets woven into the very fabric of our organization.

Lew has been described as a "volunteer of unusual stature" and also as a true salt-of-the-earth type. Old timers might call him a "real rounder," someone who can be trusted with everything and then a little bit more. Lew is respected in part because he's consistent and reliable.

For example, he's the "keeper of the booth." Whenever Victory Music's presence is needed anywhere, the booth gets there because Lew moves it. Those who worked the Victory booth at the Northwest Folk Life Festival this last spring at Seattle Center certainly were aware of Lew's presence, and not just from his usual bewhiskered smile. When asked about some specific

pieces of the booth, Lew responded with a cheerful "Yup, those were made a few years back and we keep them and the banner in the office. I load them up and bring everything down and put it together."

Anyone who has volunteered to help keep one of the Victory open mics running



*Above: Lew Wallon manning the BBQ at the '07 Victory Music Picnic*

Treasurer of a non-profit is no picnic, and requires lots of attention to detail as well as an appreciation for the big picture. Lew puts in extra hours every week to ensure that all the little details at the office are taken care of and that all the records are carefully maintained. He even took personal time off

smoothly realizes that it takes a lot of effort, but that two of the most important ingredients are a cheerful countenance and positive, upbeat energy. Often times one can see the beaming smile of Lew Wallon shining through and getting stuff together. But he's quick to interject a note of humility when pointing out the effort he makes. "Oh, I got the easy job," he says. "Connie has the hard job." And he'll follow that up with a statement like "Lola does most of the work."

This last summer's Victory Music picnic? There was Lew, barbecuing bratwurst for everyone. The Tumbleweed Music Festival, that great Labor Day weekend event on the banks of the Columbia in Richland? The Victory Music booth was there, as well as the smiling face of Lew Wallon.

Some of us wonder whether Lew has any other pastimes—or even any time for other pastimes. "Why yes, I listen to classical music also, and belong to several classical music organizations." Lew is also a member of the Audubon Society. Perhaps the music those birds make needs a little organizing. And as to whether the finches got their tax returns right this last year—Lew would probably know.

Past presidents of Victory Music claim that they could not function without Lew's support and aid. Patrice O'Neill says that his support of the music and people has expanded as the music scene itself has expanded. When she left Victory Music to start Wintergrass, she realized that an uncompromising Lew was following her. He went along as though it was just another part of the job. And Lola Pedrini let me know in no uncertain terms that without his support we may not even have an organization.

Lew's dedication and willingness to volunteer are visible to many, but there are less obvious signs as well. His love of the music extends into support for the music scene in many subtle ways, such as buying CDs from the musicians and paying full price at the many events he attends.

Lew Wallon is indeed a real rounder, and Victory Music is awfully glad he's around. **Thanks for all that you do, Lew.**



*Right:  
Lew Wallon at the  
first Crossroads  
Open Mic  
April 7, 1994  
Far left:  
Jim Nason*

*Photographer:  
Unknown  
Photo from the  
Victory archives*

**Broadway Center**  
For the Performing Arts

Calling People to Connect  
In the Heart of Tacoma

---

## HIGHLAND HEATH AND HOLLER

Celebrate American and Celtic Traditions

"A highly engaging session."  
~ The Scotsman

"... creating the illusion of  
an unbroken line between  
then and now."  
~ All Music Guide

"... the music explodes into concentric  
circles of sound – a climactic display of  
creativity from a pair of gifted,  
cross-cultural artists." ~ L.A. Times



ALEXANDER FRASER  
AND NATALIE HAAS



MARTIN HAYES AND  
DENNIS CAHILL

**NOVEMBER 29 AT 7:30PM**  
**DOWNTOWN TACOMA'S RIALTO THEATER**  
**TICKETS \$46 AND \$36**

Performance Sponsored by Heritage Bank

Visit [www.broadwaycenter.org](http://www.broadwaycenter.org) for more!

David Sedaris'  
**Santaland Diaries**  
and Other Stories



November 30 at 7:30pm  
December 1 at 3pm & 7:30pm  
December 2 at 3pm  
December 6 at 7:30pm  
December 7 at 7:30pm  
December 8 at 3pm & 7:30pm  
December 9 at 3pm

Theater on the Square  
Tickets: \$29

If your holiday  
sugar needs a  
little spice...then you're in store  
for a real "holly jolly"!

*For mature elves only. Performance contains adult language.*

Sponsored by Concrete Technology

**Reserve your tickets today!**  
**Box Office: 253.591.5894**  
**901 Broadway Tacoma, WA**

# REVIEWS

To Submit your CD for Review - Please send to the Victory Office in Tacoma. This is the only way to get your CD reviewed.

## LOCAL

*Local Children's*

**HELENE ATTIA & CHERI DALE: A GARDEN OF SONGS FOR THE MAGICAL CHILD**

Cheri Dale Productions,  
[www.songsforheart.com](http://www.songsforheart.com)



This is a rich, warm, comforting record aimed at the very young, that parents will also find pleasing. South Sounder Cheri Dale was not satisfied with the cheapo preschool singalong tapes that still make up the bulk of Children's music releases, and the material that has people calling this a golden age – by Dan Zanes, Bill Harley, Eric Herman – is more for the 8-and-ups. She has written a generous album of fully-realized, well-conceived songs, with hummable, but not annoying, melodies and affirming, but not cloying, lyrics. The songs stay within the small world of the very small, sharing the wonders of being a new person, experiencing nature's delights, helping mom and dad, and eating healthy food. Performing these songs is Helene Attia, a very talented and controlled vocalist with a deep and expressive sound that oozes "caring." She's accompanied by Jack Gates (guitars and bass) and Kit Walker (keyboards), top-drawer talents, both. The instruments are mixed softly and low, with no jars or jangles, but the playing is complex and full and extremely well executed. This is a wonderful record for the wee set. *(Tom Petersen)*

*Local Children's*

**HILARY FIELD & PATRICE O'NEILL: SIENTE NIGHT SONGS FROM AROUND THE WORLD**  
Yellow Tail Records YTC-10105



If there is a path to world peace then surely these songs will accompany those that follow it. Classical/Latin guitarist Hilary Field worked for two years collecting traditional lullabies from around the world. She studied the cultural, linguistic and social aspects that influenced each of the songs that are filled with comfort, love and the nurturing spirit. Ms. Field found herself swept up and gently wrapped in the warmth and reassurance that these songs were meant to provide. Although *Siente* is being marketed to a large degree as songs for children, there is a universal appeal that all ages will find a connection with in just about every song. Whether it is a Basque, Italian, Indonesian or Russian lullaby we can all understand and benefit from the comfort and universality of maternal love. The magic of the music was clearly a driving factor in the production of this recording as each musician put forth what could be called the performance of a lifetime. Vocalist Patrice O'Neill is an absolute perfect fit for this amazing work of art. Ms. O'Neill's voice is rich with warm emotion. Articulate and gentle, she creates a blanket of sweetness that is soothing and solid at the same time. The beautiful arrangement of "A La Puerta Del Cielo" sets the stage for the quality of

musicianship you will find throughout the recording. "Durme Hermosa Donzella" is hauntingly beautiful with just a hint of sadness befitting of a way of life full of struggles and hardship to which sleep becomes a sacred treasure of peace. "Arrullo/Estrellita" has a light as air quality that dances just as the star in the sky seems to. The simplicity and spaciousness of "Codail A Leanbh" paints a pastoral image of dew on a meadow where the fairies dwell. "A La Nanita Nana" accented with lush orchestration is a soulful waltz rich in Spanish tradition. Most of the songs are presented in their native and sometimes ancient language, which adds to the charm and character making the music come to life. The artwork that adorns the cover, as well as lyric and liner notes are taken from original artwork done by Patrice O'Neill and gives this CD a lovely and enchanting finishing touch. Other guest musicians on this recording include David Lange, Karla Flygare, Nancy Rumbel, Mike Marshall, Tom Dziekonski, Page Smith and Garey Shelton. *Siente* is definitely my number one recommendation for holiday gift giving – but treat yourself to a copy too, you'll be glad you did. *(Nancy Vivolo)*

*Local Folk*

**GEORGE CHUDACOFF: UNFINISHED BUSINESS**  
Self issued, [www.cdbaby.com](http://www.cdbaby.com)





Many artists are known for taking their time writing and recording their debut record, but Vancouver, WA music teacher George Chudacoff may take the cake. Some of the music on *Unfinished Business* was recorded almost 30 years ago. The fourteen folk songs consist of two originals and 12 traditional pieces, mixing in a little Celtic for good measure. There are as many musicians as songs, with 13 very talented friends joining George in this charming, laid back release. While there are plenty of people on the CD, there's no more than four on any one song, and the end result is surprisingly simple, uncluttered, and warmly welcoming. George even has a way of making that oft-covered classic, "Tom Dooley" sound almost new again. The record alternates evenly between instrumental and vocal tracks, which combined with the nice mixes of tempo, keep everything moving along nicely. What's most astounding to me is how cohesive the album is, despite all the musicians and the length of time in recording. This simply comes down to the vision and musicianship of George Chudacoff. His guitar and banjo work is fantastic, which you would expect from someone who's been teaching it for the last three decades. George is now battling cancer, so this debut release is being used to help raise funds for his medical bills, and while that's a worthy enough reason to make the purchase, the music within is worth every penny, and if the money raised helps ensure a *Volume Two*, go and buy a couple copies and give the extra to any folk music lover you know. It's for a good cause. (*James Rodgers*)

*Local Folk*

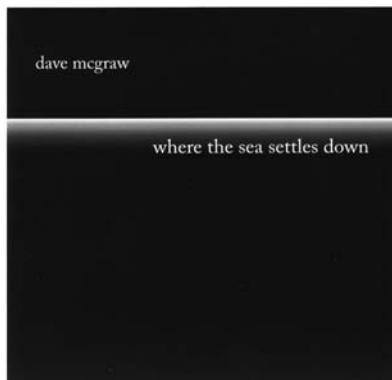
**L.A. HEBERLEIN: NEW AMERICAN SONG**  
Square Lake Records, available through  
[www.CDBaby.com](http://www.CDBaby.com)



Writer, poet, and reporter L.A. Heberlein goes from being in front of the speakers – he reviews CDs for Victory – to behind the microphone for *New American Song*. His gifts with a pen extend to singing, playing, and composing, too: this is one well-done record. He has a fine touch on his HD-28, and he surrounds himself with the right friends (Linda Waterfall on vocals and arrangement advice, David Keenan on banjo, for example). Most songs fall into the “folk” idiom, but “A Picture A Thousand Miles Long” has a country feel, and “Last Gull Over the Bay” and “White Boat” are acoustic rockers suggesting the influences of Neil Young and Lou Reed, respectively. Heberlein casts a hard eye on society, and much of *New American Song* is political, with some pretty direct commentary on the creeping fascism of these times and the stubborn injustices and prejudices of a distracted society . . . which sounds bleak, but Heberlein’s purpose is to empower the listener with knowledge and find hope in one’s own courage. This ray of light is reflected by his voice, which is high, curious, and puckish – he sounds a lot like Paul Stookey. So, L.A. Heberlein is already one of the best writers living in Seattle; now add to that, one of the best new singer-songwriters, too! (*Tom Petersen*)

*Local Folk*

**DAVE MCGRAW:**  
**WHERE THE SEA SETTLES DOWN**  
Pool or Pond, POOL009;  
[www.davemcgraw.net](http://www.davemcgraw.net)



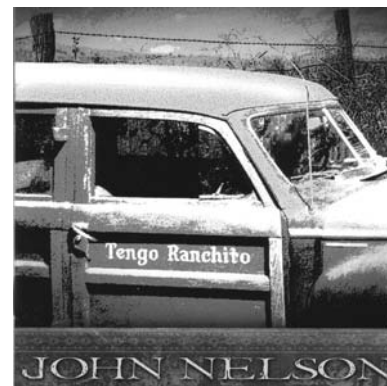
Intensely hip music for the intensely cool. Dave McGraw is a 20-something Left Coast

road warrior with an acoustic guitar in his hands, a rock heart, and caffeine in his veins. *Where the Sea Settles Down* is a jittery record: even the slow songs feel fast. The opening cut, “Crow Wing River,” is so frenetic that it’s incomprehensible. While it is not representative of the rest of the songs, it does foreshadow the overall tone. McGraw is a quick, percussive strummer, and much of his singing is terse and clipped. He is not a staccato vocalist, though. Even when the lyrics are at their most heart-gouging, McGraw stays coolly aloof, never raising his voice. So cool he doesn’t much enunciate his hard consonants or sibilants. This ability to sound utterly careless and laid back while operating at a pace that would make a stock market Day Trader look lethargic is what really lends this record its hip appeal. McGraw writes great, poetic lyrics about complex relationships and movement befitting a hipster audience and an ethos that sees no contradictions in long walks through beaches and forests, texting one’s beloved. How now-tro! How deck!

(*Tom Petersen*)

*Local Folk*

**JOHN NELSON: TENGO RANCHITO**  
Mystery Bay Records #1002



Wow, what a good record. Old hand John Nelson sounds great, the playing is crisp, and the songs are endlessly engaging. It’s nearly Country Rock, with the addition of drums and some brushes across a Tele and an Epi archtop on several tunes. The one cover, “Satisfied Mind,” and the lead off, “Small Town Girl,” rock pretty well, too, but while the whole

record maintains a good groove, Nelson usually gets the job done acoustically. The title cut is an intricate story, and the next song, "Light On the Shore," is hushed and hopeful. It just gets better from there – one dreamy mix of marvelous musicianship mated to thoughtfully wrought stories after another. And whereas Nelson's last outing, a duet with Max Paul Schwennsen, was an exuberantly rough record of tub-thumpin' and fishin' harmonies, Tengo Ranchito is spankin' clean and Nelson works hard to get things just *so*. Oh, boy does he! (Tom Petersen)

*Local Jazz/World*

**ELSPETH SAVANI WITH ORCHESTRA ZARABANDA: GALLO QUE CANTA**  
Self issued; ASIN: B000T5XXLO  
www.elspethsavani.com



You don't really think of Seattle as a hotbed of Cuban rhythms, but just one listen to Elspeth Savani and Orchestra Zarabanda's *Gallo Que Canta*, and you may reconsider. Orchestra Zarabanda is not new to the Northwest, having performed for years as Yerbabuena. Savani herself is classically trained, with a college degree, and has been the singer and director of the band for almost ten years. While a Seattle-based band with a classical vocalist may not immediately scream out Cuban music, especially when Elspeth had to learn Spanish, but *Gallo Que Canta* belies its background. It's hard to stay seated and it's very difficult to fight the urge to grab a partner and start dancing, as the Orchestra plays rhythmically tight and focused, with all 12 members sounding like one, and Savani's beautiful voice floating on top like a swallow riding effortlessly on the breeze. The only true

misstep is a surprisingly sluggish, bland, and atonal cover of the classic "All of Me," the one track completely in English. It's ironic, that Savani sounds much more alive, much more comfortable, singing in Spanish instead of her first language of English. The lead vocal on "Ahora Me Da Pena" and duet vocal on "Quizas, Quizas, Quizas" by Miguel Angel Munoz shows that Savani's not the only talented singer here. This is one great Cuban music disc, and if you close your eyes and block out the gray skies and rain, you can almost feel like you're there, which for many of us, may be as close as we get. (James Rodgers)

*Local Vocal*

**SEATTLE HARMONIC VOICES: HARMONIC VOICE**

Cathartic Records; available on their website or at Silver Platters or Wall of Sound



This one's a challenge. This is an album of a capella singing based on harmonic overtones. My only experience with such music is the soundtrack to 2001 A Space Odyssey, which included similar music by the twentieth century composer Gyorgy Ligeti. This is other worldly stuff and will appeal to a select audience. In its own way it really is quite beautiful. Speaking for myself however, a little goes a long way and there are two CDs of this music included in this album. It is interesting to note that they were both recorded in an underground cistern in Port Townsend. Summing up, may I just say that if you're looking for something really different you might give this one a shot. (Lars Gandil)

## BLUEGRASS

**SELDOM SCENE: SCENECHRONIZED**  
(Sugar Hill, SUG-CD-4003)

The bluegrass band from the other Washington is an institution these days, living on with a couple original members and some super talented replacements for the dead and departed. As they came along right when some were going beyond the strictures of Monroe and Martin, they've never hewn very strictly to straight bluegrass, with forays and sojourns into jazz and folk over the years. Their current lineup favors a contemporary country sound, with vocals that are more husky than lonesome and some slicker subject matter and electronics-age references in the lyrics. There's one rippin' picker, "This Morning at Nine," but the meat of the CD is the bounty of good ol' country kickers. Their versions of Steve Earle's "Hometown Blues" and John Fogerty's "A Hundred and Ten in the Shade" surpass the originals, while "Mama Tried" is utterly faithful, just unplugged. The album's big dare is a take on Eric Clapton's overlooked and underrated hymn, "Please Be With Me," and, um, we'll stick with the original. There are moments, too, when the twang turns a tad syrupy – "bluegrass" as it would get played on Lawrence Welk – but mostly, the CD is rock steady, like the last cut, the snarling "Too Bad You're No Good." (Tom Petersen)

**STEVIE BARR: ALONG THE CROOKED ROAD**  
(Arhoolie, CD 531)

Woooooooooooooooooooooooooooooooooooooohaaa! REAL Bluegrass! No hyphenations, no cross-genre guests, no electronic tricks or studio slickery, no acoustic versions of '70s Glam Rock, no Nashville Sound crooning, no "relevant" lyrics, no bodhrans. What a concept! For those who have been in despair, fearing that the whole genre has irrevocably sunk into the dishwasher, crossed the tracks, or jumped the shark, young Stevie Barr is your savior. His day job is with No Speed Limit, where he has to share ideas with the rest of a band, but left to his own devices, he comes off as Bluegrass's Bad Cop. The beat he's walking on this record is Appalachia's legendary Crooked Road, a literally-named

path that wends through the hills and hollers that were home to the Ur-pickers and the mothers and fathers of roots country and bluegrass. It's a concept album of sorts, an on-the-road compilation of traditional or traditionally-styled songs cut by Barr backed by the local legends that still play the churches, the fairs, and the taverns back where they have to pipe in daylight. Some cuts are live, some are recorded in living rooms, some in tiny old studios, but they all howl: Barr's blazing banjo has that half-barbaric twang, the mandos chop like axes against oak, the fiddles bray like donkeys, and an array of downhome singers mourn the old home and mama, they way they ought to. No, they're not living in the past – one screaming instrumental is called "Viagra Blues," for Pete's sake – nor are Stevie and friends humorlessly rigid: when the road trip wraps at the American Folk Festival in Bangor, Maine, and Barr finds himself in a jam with honky tonk piano pounder Jeff Little, he calls out the fastest Foggy Mountain Breakdown ever attempted to see if the 88's can keep up with the 5-string. It can, so St. Stevie grants this one dispensation. We are all blessed. (Tom Petersen)

## BLUEGRASS

Jim Nunally: Gloria's Waltz  
(FGM Records, #FGM123)

Super sideman Jim Nunally steps out front, and *Gloria's Waltz* strongly suggests that he stay there. Oh, sure, the bands he is otherwise a member of back him up and sound great, but Nunally has a distinctive voice and style and he brims with terrific ideas of his own that he boldly puts forth. Nunally is one of the top guitarists in American music, a brilliant, fleet technician with an economical style. Last year Martin tapped him as their corporate picksperson, which about says it all. What comes to the fore on *Gloria's Waltz* is his singing, a high, mountain-y wail that can easily be mistaken for Del McCoury's, minus the North Carolina (Jim's from Crockett, CA, the company town for C&H Sugar.) Nunally bravely leads off with "Hold Watcha Got," asserting that one needn't sound like Jimmy Martin to do one of the King's songs well. He really hits his stride on an original, "Revenuer's Gun," and Dolly Parton's

"Tennessee Mountain Home," both sung with such conviction it's hard to believe he's not from those old hills. There are some beautiful covers done for mom (Gloria) that blaze no new trails, but the record repeatedly offers bright new additions to the Bluegrass repertoire: the terrific Buck Owens song, "Arms Full of Empty," and the instant classic, take-it-to-your-next-jam "Big Train From Memphis," a Flatt & Scruggs-ish album cut off John Fogarty's *Centerfield* album. This is a must-have! (Tom Petersen)

## BLUES

DAVID EVANS: *NEEDY TIME*

Inside Sounds – [www.insidesounds.com](http://www.insidesounds.com)

David Evans' CD *Needy Time* is a 14 track musical encyclopedia of the blues played with spirit and scholarly acumen. Two of the tracks were recorded in the 1960s with Evans' former partner, Alan Wilson of Canned Heat. One track is from a home recording session with Hammie Nixon in 1979. If you're a blues person, you'll want this CD for your collection. If you're new to the blues, *Needy Time* is a good place to start your education. Evans has played with, studied, interviewed and befriended blues musicians over the course of 45 years. He knew Skip James and Son House, Bukka White, Babe Stovall and many others. His familiarity and respect for the traditional and creative aspects of the form are exceptional and easy to hear on *Needy Time*. Evans is a Professor of Music at The University of Memphis, where he directs a Ph D. program specializing in the regional music of the southern United States. Evans' playing and singing doesn't sound academic, however. He says his goal in playing the blues has been... "to reach the standard set by the early artists, such as Blind Lemon Jefferson, Tommy Johnson, Charley Patton, and many others...not trying to recreate their music note for note or word for word, but simply to perform in their styles and at their level, while contributing a few of my own compositions in a traditional style as well." Evans' own compositions on *Needy Time* – "Bring the Boys Back Home," and "God Rode in the Windstorm" – are noteworthy for the way they've combined traditional styles with recent history and current events. Richard Graham

who plays tambourine on "God rode in the Windstorm," lost his home to hurricane Katrina. Evans is accompanied by many fine musicians on this CD. Little Victor, the late Alan Wilson, Elmo Lee Thomas and Billy Gibson are outstanding on harmonica, and The Spirit of Memphis Quartet makes the title track the highlight of the CD. There is a lot more that could be said for David Evans and *Needy Time*, all of it good. So if you're interested, check out Dr. Evans at [www.myspace.com/insidesounds](http://www.myspace.com/insidesounds). (Heidi Fosner)

## BOOK

JOHN MORRISH, ED: *THE FOLK HANDBOOK*  
Backbeat Books, ISBN # 978-0-87930-901-5

Most people on this planet did not grow up in Appalachia, on the banks of the Mississippi, or on some Scottish moor. They were not handed a guitar at birth and sent to spend ten hours a day at the knee of the toothless, illiterate 80 year old savant next door learning 1001 medieval murder ballads, drinking songs, and union massacre elegies. Most people, thus, have to learn their folk songs the old fashioned way: from books! *The Folk Handbook* is a handsome volume, conveniently bound so as to lay flat, loaded with well-written historical, musicological, and biographical information, and scintillatingly illustrated. The subtitle is *Working with songs from the English tradition*, so the material spans the Atlantic, giving it a unique spot in the market. The connections between the Olde British and the Sound of the New World are clear in the songs, and reinforced in the text. There remains, however, one barrier to us folkie yokels: You have to know how to read music! (Come to think of it, a book of folk songs *is* an oxymoron, isn't it?) This volume doesn't supply the little cheater chords above the staff, either, and not all the songs go I, IV, V... Now, there is companion CD included (de rigueur, these days, no?) but it only walks you through a dozen or so of the 100+ songs in the book. So, maybe this book is so nice we'll all go out and learn to read music. If'n y're edgy-cated, or if you just like reading about the history and the performers, then no better book of its kind has come out lately. (Tom Petersen)

*Continued on page 14*

# VICTORY Calendar

NOVEMBER 2007

Please enter your calendar data on the Victory Music Website by the Second Monday of November for December listings! If listed after the Second Monday, your venue will still be on the website.  
[www.victorymusic.org](http://www.victorymusic.org)

**11/01/07 Seattle Presents-Michael Brockman** City Hall, Bertha Knight Landes Room 600 Fourth Ave Seattle Noon-1 pm Free Earshot Jazz hosts saxophonist Michael Brockman in a trio setting, performing originals and classic jazz. 206-684-7171

**11/03/07 Maia Santell and House Blend** Leif Erickson Ballroom 2245 NW 57th St Ballard Doors open 7.30 pm to Midnight Workshop & Dance \$17 Rythym & Blues with top-drawer swing [info@nwdance.net](mailto:info@nwdance.net)

**11/03/07 Deb Seymour & The Debonairs** Wayward Coffehouse 8570 Greenwood Ave N Seattle 8 pm Free (Tips Welcome) Greenwood's only late night Java Joint!  
[www.waywardcoffee.com](http://www.waywardcoffee.com)

**11/03/07 Ferryboat Music Showcase @ Folk Alliance FAR WEST** Conference Vancouver Hilton Hotel 301 West 6th Street Vancouver Folk Alliance Showcase w/Tom May, David LoVine, Ed Kramer, Robby Thran, Hank Cramer, Budd Bay Buccaneers 509-996-3528

**11/04/05/07 Beattlejazz** Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site for details cost varies call 206-441-9729 Jazz trio plays Beatles classics [www.jazzalley.com](http://www.jazzalley.com)

**11/06-07/07 Mike Stern Band** Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site for

details cost varies call 206-441-9729 Four-time Grammy nominated premier [www.jazzalley.com](http://www.jazzalley.com)

**11/08/07 Seattle Opera's Young Artists** City Hall, Bertha Knight Landes Room 600 Fourth Ave Seattle Noon-1 pm FREE Rising opera stars perform Leonard Bernstein's "Trouble in Tahiti." 206-684-7171

**11/09/07 Volkert Volkertsz** Wired & Unplugged Coffeehouse 717 First Street Snohomish 8:30 PM \$2 "Friday Feature" 30 minute set during open mic, featuring new songs about finding love after everything else falls apart [www.myspace.com/volksong](http://www.myspace.com/volksong)

**11/10/07 Swamp Soul** Cajun/Creole/Zydeco Dance Band The Highliner Pub 3909 18th Avenue West (at Fisherman's Terminal) Seattle 8-11 pm \$10(Over 21 only) Traditional and contemporary Louisiana Cajun, Creole & zydeco dance music. [info@www.swampsoulband.com](mailto:info@www.swampsoulband.com) 206-283-2233

**11/11/07 Kathye Long** Antique Sandwich 51st & N Pearl Tacoma 3-4:30 pm tips appreciated acoustic solo guitar 253-846-8739

**11/13-15/07 Tuck and Patti** Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site for details cost varies call 206-441-9729

Legendaries: Warm vocals woven with outstanding guitar playing [www.jazzalley.com](http://www.jazzalley.com)

**11/13-16/07 Tower of Power** Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site for details cost varies call 206-441-9729 World renowned horn driven funk [www.jazzalley.com](http://www.jazzalley.com)

**11/13/07 John Nelson's** CD release show Egan's Ballard Jam House 1707 NW Market Seattle 7-10 pm CD Release show for "Tengo Ranchito". Featuring band and special guests 206-789-1621

**11/14/07 Antje Duvokot** House Concert Capitol Hill Seattle 7:30 - 10 pm, doors open 6:30 pm \$15.00 donation Singer songwriter/acoustic/folk [hillconcerts@comcast.net](mailto:hillconcerts@comcast.net)

**11/15/07 Wu Ziying** City Hall, Bertha Knight Landes Room 600 Fourth Ave Seattle Noon-1 pm FREE This master of the guqin, an ancient stringed instrument of the zither family, performs traditional Chinese music. 206-684-7171

**11/16/07 Uncle Bonsai** Island Center Hall Bainbridge Island, WA 7:30 pm See ad on inside back page of this publication for more info.

**11/16-19&20-25/07 Taj Mahal** Trio Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site for details cost varies call 206-441-9729 The legend: bluesy folk rock [www.jazzalley.com](http://www.jazzalley.com)

**11/17/07 Uncle Bonsai** Kirkland Performance Center Kirkland, WA 8 pm See ad on inside back page of this publication for more information.

**11/17/07 Carolyn Cruso and Tamara Lewis** House Concert Capitol Hill Seattle 8 -10:30 pm, doors open 7 pm \$12.00 suggested donation Acoustic/hammered dulcimer/folk/Celtic [wlippe@comcast.net](mailto:wlippe@comcast.net)

**11/17/07 Eric Madis'** Hawaiian Slack Key Guitar Workshops Dusty Strings Music 3406 Fremont Ave. N Seattle 10:30 am & 1:30 pm \$35/ea (or \$60 for both) The 10:30 workshop is beginning slack key. The 1:30 workshop is intermediate. [www.dustystrings.com](http://www.dustystrings.com)

**11/17/07 Vale Cafe Orchestra** Leif Erikson Ballroom 2245 NW 57th St Ballard Workshop 7.30 pm Dance 8.30 to Midnight Workshop & Dance \$17 Great waltzing with mix of Latin, Blues & one step [info@nwdance.net](mailto:info@nwdance.net)

**11/18/07 Puget Sound Trad Jazz** Society presents/Evergreen JB Elks Lodge/Ballard 6411 Seaview Ave NW Seattle 12:30-5 pm \$11. & members \$8. Really good trad band with local connections. 425-776-5072

**11/27-12/02/07 Chick Corea;** featuring Airto, Eddie Gomez, Hubert Laws Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site for details cost varies call 206-441-9729 Grammy award winning keyboardist/pianist and composer [www.jazzalley.com](http://www.jazzalley.com)

**11/18/07 KlezFest** University Prep Gym 2632 NE 80th St. Noon to 5 pm. See ad on inside front page.

**11/28/07 Queen Latifah** in her Trav'lin' Light Jazz Tour Pantages Theater 901 Broadway Tacoma 7:30pm \$49, \$59, \$79, \$99 Join Queen Latifah as she sings Jazz favorites in her only performance in Washington 253-591-5894 or [www.broadwaycenter.org](http://www.broadwaycenter.org)

**11/29/07 Highland Heath** and Holler Rialto Theater 901 Broadway Tacoma 7:30 pm \$36 and \$46 Scottish and Irish Celtic tradition's influence on American bluegrass and roots music 253-591-5894 [www.broadwaycenter.org](http://www.broadwaycenter.org)

**11/29/07 Dulces Exuviae** City Hall, Bertha Knight Landes Room 600 Fourth Ave Seattle Noon-1 pm FREE The evocative lute/song duo of John Lenti and soprano Linda Tsatsanis perform repertoire of classical music. 206-684-7171  
**11/6-7/07 Steve Smith & Vital Information** Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site for details cost varies call 206-441-9729 Jazz fusion - Juggernaut led by drummer extraordinaire [www.jazzalley.com](http://www.jazzalley.com)

---

## WEEKLY VENUES

---

### SUNDAYS

**Every 1st & 3rd Sunday** Victory Music Open Mic Alderwood Mall, next to the fireplace at the Food Court 3000 184th Street SW Lynnwood Sign-up 4:30 pm, music 5-7 pm Free [victory@nwlinc.com](mailto:victory@nwlinc.com)

**Every Second Sunday** Cape Breton/Scottish Traditional Session Celtic Bayou (see [celticbayou.com](http://celticbayou.com) 7281 W Lake Sammamish Pkwy NE Redmond 4 pm, Free Monthly Cape Breton traditional session open to players at all levels; dancers or singers welcome [susanmcburke@msn.com](mailto:susanmcburke@msn.com)

**Every Sunday** Irish Music Session Fados First Street and Columbia Seattle 4 pm free Beginning to Intermediate Irish Music Session. Come join the fun! [marygrider@yahoo.com](mailto:marygrider@yahoo.com)

**Every Sunday** Island Music Guild Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Is 7-9:30 pm donation. 2 songs

**Every Sunday** Scotty Harris/ Mark Whitman The J&M Cafe 201 First Avenue Seattle 9 pm R&B jam Maridel Fliss - [Mflissm@aol.com](mailto:Mflissm@aol.com)

**Every Sunday** Irish Sean-nos Dancing Workshop Velocity Dance Center, Chamber Theater 915 East Pine Seattle 4-5:30 pm \$15 sliding scale Rhythmic, playful, inventive! Sean-nos is old-style Irish step dancing similar to Cape Breton or flatfoot clogging. [www.myspace.com/seannosseattle](http://www.myspace.com/seannosseattle), [maithcailin@yahoo.com](mailto:maithcailin@yahoo.com)

### TUESDAYS

**Every Tuesday** Malcolm Clark Acoustic Open Mic Kit Carson's 107 Interstate Ave Chehalis 7-10 pm Free Bring your axe. Acoustic blues and singer/songwriter. 360-740-4312

**Every Tuesday** Traditional Celtic session P&G Speakeasy Cafe 15614 Main St NE Duvall 6:30-8:30 pm free Open to players of all Celtic traditions, this session is anchored by musicians in Duvall

**Every Tuesday** Old Time Social Open Jam every Tuesday! Conor Byrne Pub 5140 Ballard Ave NW Seattle 8 pm Free Open old-time jam - see [www.oldtimeseattle.com](http://www.oldtimeseattle.com) for details

**Every Tuesday** Victory Music Open Mic at Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle, WA sign-up 6-6:45 pm music 7p.m. donation

**Every Tuesday** Victory Music Open Mic The Antique Sandwich 51st & North Pearl Tacoma (Ruston) Signup 6:30 Music 7-10 pm \$3, \$2 members Piano & sound sys. provided.

**Every Tuesday** holotradsband New Orleans Restaurant 114 First Ave S Seattle 7:05 pm Eric Madis "Fingerpicking the Blues" Workshop Dusty Strings Music 3406 Fremont Ave. N Seattle

**Every Tuesday** Glenn Harrell Dock Street Landing 535 Dock Street

Tacoma 7-10 pm Free Acoustic 253-212-0387

**Every fourth Tuesday** Rick Fogel Hammer Dulcimer Circle Houseboat named E-Z Street 2143 N. Northlake Way Seattle (Fremont) Open jam for hammer dulcimer players. 7 pm Free Rick Fogel at 206-910-8259

### WEDNESDAYS

**Every Wednesday** Columbia Street Irish Seisiun Tugboat Annie's 2100 West Bay Drive Olympia 8 - 10 pm Free An open, intermediate Irish session. Tune list avail: [home.comcast.net/~burtdabard](http://home.comcast.net/~burtdabard) 360-866-4296

**Every Wednesday** Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 7:30-11:30 pm A jazz legend in Seattle. 206-622-2563

**Every Wednesday** Malcolm Clark Acoustic Open Mic The Shire 465 NW Chehalis Ave Chehalis 7 - 9 pm free Acoustic open mic, singer/songwriters welcome 360-740-4312  
**Every Wednesday** Mid-Week Jam Laurelwood Event Center 123 North Blakeley Street Monroe Jam-live & on-stage! Any genre. Smoke free. 7:30 - 10 pm Donation

### THURSDAYS

**Every 1st Thursday** Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6 - 9 pm Free. Food Court Stage has a piano & great sound system

**Every 1st Thursday** S.O.N.G. meeting NW St John Vianney Parish 12600 84th Ave NE Kirkland 7 - 8:30 .m (Check phone # to be sure) 425-806-0606

**Every Thursday** The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia 7:30 - 10 pm no charge An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits. <http://home.comcast.net/~onebutch>

**Every Thursday** Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton 7ish-10 pm Free Giants Causeway is the most welcoming Irish Session in the Northwest. Free food and drink if you can play!

**Every Thursday** Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7-10 p.m. no cover Swinging hot jazz 206-622-2563

**Every Thursday** Out of Tune Open Mic 15th Avenue Bar 7515 15th Ave NW Seattle Sign up 8 Show starts 8:30 pm Open mic music and poetry 206-208-3276

**Every Thursday** Open Mic Highliner Pub & Grill Fishermen's Terminal - 3909 18th W Seattle sign up at 8:30 music at 9:15 pm free Singer/songwriters, acoustic bands, folk and blues players, [highlinerpub@yahoo.com](mailto:highlinerpub@yahoo.com)

### FRIDAYS

**Every Friday** Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish signup 6 p.m. music 6:30 pm Free Courteous crowd 360-568-2472

**Every Friday** Glenn Harrell Meconi's Pub & Eatery 709 Pacific Avenue Tacoma 4 - 7 pm No Cover Acoustic 253-212-0387

### SATURDAYS

**Every 1st and 3rd Saturday** Tacoma Celtic Players Open Session Spar Tavern 2121 N. 30th St. Tacoma 2- 4 pm free beginner/beginner-friendly session Tune list on: [www.sessionsnw.com/washington.html](http://www.sessionsnw.com/washington.html)

**Every 1st and 3rd Saturday** Tacoma Celtic Players O'Farrells' Restaurant 1100 N. Meridian Puyallup 2-5 p.m. free This is an open Irish/Celtic session for beginner and Intermediate players. Non-smoking, Jamie Marshall: [lowellirish@yahoo.com](mailto:lowellirish@yahoo.com)

## FOLK

**DICK KIMMEL & JERILYN KJELLBERG:**  
**SOMEBODY LOVES YOU, DARLIN'**  
Copper Creek Records, CCCD-0245

Old Time and bluegrass vets Kimmel & Kjellberg aren't staking out any new ground on Somebody Loves You, they're just playing the best-loved songs about as well as they can be played. Kjellberg has a fine downhome voice that is neither too cracked or too polished, a perfect complement to Kimmel's own easy vocals. On a number of tunes the pair sound very much like Norman and Nancy Blake, a similarity considerably enhanced by Kimmel's dazzling dexterity on the guitar, mando, and banjo. (Maybe to make us jealous, too, he lists which pre-war Martins and Gibsons he played . . .) Most of the tunes hear are done about like everybody does them, with "Katie Dear" and "Little Maggie" setting the tone. The pair try some different inflections on the title track and Tex Ritter's "Long Time Gone," but the big risk taken is with an aching slow version of Big Mon's "On and On." It becomes a different tune, with new meanings – they've found something else in a completely familiar song; it's quite similar to Crooked Still's dirge treatment of "Can't You Hear Me Callin'?" from earlier this year. Now, let's not all start playing our 78's at 33 to see if it works, but if people as talented as Kimmel and Kjellberg are on to something, attention must be paid. *(Tom Petersen)*

**DEVON SPROULE: KEEP YOUR SILVER SHINED**  
City Salvage Records/Waterbug #CSR16-  
WBG75

Take hippie chanteuse Melanie, prickly post-  
goth Alanis Morissette, and good-natured  
skeptic Dar Williams. Give them a hundred  
pounds of clay and a stack of John Prine tapes.  
Lock them in a 1964 VW bus – sunroof model  
– and send them along the US-Canada border,  
coast to coast. Hand resultant offspring  
antique Epiphone archtop, direct toward mic  
in center of jazzbo stringband. Behold: Devon  
Sproule. Fall in love. Squirm in seat. Get up

and dance. Laugh head off. Buy CD. Marvel.  
Make new appointment with shrink. Read  
lyrics. Play again and again. Tell friends. Call  
radio station. Give as gift. Hope tour comes  
through Pacific Northwest. Pin cute-but-weird  
cover to bulletin board. Check out MySpace  
page when boss isn't looking. Play CD several  
more times. Smile. Shudder. Smile.  
*(Tom Petersen)*

## JAZZ

**GINA SICILIA: ALLOW ME TO CONFESS**  
(Swingnation Records, SNCD 388007)

It's difficult to describe Gina Sicilia or her  
record without employing a whole bunch of  
clichés and making both sound like stereotypes  
– it's disrespectful and would demean a heck  
of record and a terrific performer. Facts are  
facts, though: she's got the goods. Big, big  
voice with the big Blues and Big Band sound,  
unbelievably "real" and deep and knowing for  
someone only 22. Big, swingin' sound from  
just a "little big band," only the organ and a  
jazz guitar plugged in, ten other horn and  
rhythm guys simply blowin' like there's no  
tomorrow. Big, fat blues tunes, most penned  
by Ms Sicilia herself, full of those big hurts,  
big bad dudes, and big attitudes. Big presence,  
too, starting with the big green eyes: she's got  
Big Star written all over. With all that, though,  
she never sounds like the same old, same old,  
which is why this reviewer is so big on Gina  
Sicilia, and you're gonna be, too! *(Tom  
Petersen)*

**PETE WERNICK AND FLEXIGRASS: WHAT THE?**  
(Niwot Records, NR-2007)

Dr. Banjo's mission, of course, is to take the  
banjo where no banjo has gone before, to seek  
out new life and new musical roles . . . hence  
the banjo-as-spaceship cover art, homage to  
Star Trek and Classic Rock omega band,  
Boston: if it's any kind of 'grass, dear  
earthlings, prepare to be flexible. Most of the  
CD, then, is a really good small-combo jazz  
record, complete with bluesy vocals from Joan  
Wernick. Bill Pontarelli's clarinet and Greg  
Harris's excellent vibraphone actually anchor  
the whole thing, with most of Wernick's work

melting in as ensemble playing, albeit novel.  
Sometimes Wernick goes into Bela Fleck  
territory, feeding the five string through some  
effects, and it works well. The best measure  
of how far off the planet Wernick is willing to  
go is with his new interpretations of  
"Blackberry Blossom" – reet neat! – and "Air  
Mail Special," which is actually being returned  
to its swing roots, it having been a Benny  
Goodman number to begin with. (Impress your  
jam buddies with that!) Wernick gives it the  
full jazz treatment, with lots of snazzy slides  
and bluesy pull-offs, totally unlike what the  
banjo has been used for since, well, 1949. What  
The is a fun and interesting record that will  
please jazz fans but will not alienate bluegrass  
pickers; it's going to give radio programmers  
fits, so you'll have to go to Wernick's  
(awesome) website for a preview, then go get  
the album. *(Tom Petersen)*

### WELCOME TO OUR NEW MEMBERS!

#### October

Meredith Connie

Michael Darning

Cherie Donovan

Mike Fekete

**Heidi Muller, Lifetime**

Randy Shay

Jennifer Schaal

Randy Shay

Jennifer Spector

David Tieman

Volkert Volkersz

# KLEZFEST 2007

## A Celebration of Traditional Jewish Music and Culture

### PRESS RELEASE

Klezmer music, Jewish culture's party-hearty contribution to the world of ethnic music, is offered up in numerous variations at Temple Beth Am's annual KlezFest, Sunday, November 18.

The festival runs from noon to 5pm in the gymnasium of University Prep Academy, 2632 NE 80<sup>th</sup> St, in North Seattle, just across the synagogue parking lot.

Bands include Marina Belenky and New Age Flamenco trio, The Klez Katz, Shawn's Kugel, the exuberant intergenerational KlezKidz and KidsChorus and Hungarian bottledancing. The hilarious Rhys Thomas of Portland's Jugglemania will entertain kids and parents with his verbal and physical juggling.

Klezfest 2007 includes exhibits of Jewish quilts, a hands-on chance to sew and design something to take home, Yiddish bingo and Yiddish arts and crafts and, pickled herring.

A great guide to the revival of klezmer music over the past 30 years is "The Essential Klezmer," written by Seth Rogovoy, who *just happens to be* the son of Temple Beth Am members, Lawrence and Stella Rogovoy. "Musicians of all colors, stripes, and nationalities are playing this lost, forgotten music once again," Rogovoy writes. "Among those drawn to klezmer are some of the foremost classical, jazz, folk, bluegrass and electronic musicians of our time. In America, Rogovoy continues, klezmer music has enjoyed three vital periods.

The first came during the mass immigration of Jews in the late nineteenth and early 20<sup>th</sup> centuries. Among those immigrants were klezmer clarinetists Naftule Brandwein and Dave Tarras, who recorded an authentic sound while variously resisting and integrating American influences like jazz.

Rogovoy refers to the second period as a revival. This began in the 1970s with performers like Andy Statman and groups like the Klezmorim in the Bay area, Kapelye in New York and the Boston-based Conservatory Klezmer Band engaged in a roots-oriented exploration of traditional music.

"The revival fed into a third period," Rogovoy concludes. "Talented and adventurous musicians among the revivalists began adding their own musical backgrounds to that tradition, including most obviously rock, jazz and classical influences. This period of intensive innovation is the klezmer renaissance, in which we are happily luxuriating."

All tickets are \$5, kids five and under are free. Tickets are available in advance from Temple Beth Am, 2632 NE 80<sup>th</sup> St., Seattle, WA, 98115, by calling 206-525-0915 and at Tree of Life Books and Judaica, 2201 NE 65<sup>th</sup> St., Seattle, 206-527-1130, or at the door.

Delicious Jewish food will be available from Leah's Catering. (Editors note: See ad on front page!)

More information about the festival is available from Temple Beth Am's Music Director, Wendy Marcus, at [wendy@templebetham.org](mailto:wendy@templebetham.org).



## NOVEMBER MUSIC

Lunch time Music with Bob Hammer and Chris Clark

1 <sup>st</sup>	<b>Bob Jackson Band (Thursday)</b>
2 <sup>nd</sup>	<b>Blue 55</b>
3 <sup>rd</sup>	<b>File' Gumbo Zydeco Band</b>
4 <sup>th</sup>	<b>Jay Thomas Big Band with Becca Duran</b>
9 <sup>th</sup> -10 <sup>th</sup>	<b>Nick Vigarino and Meantown Blues</b>
11 <sup>th</sup>	<b>John Holte Radio Rhythm Orchestra with Pete Leinonen</b>
16 <sup>th</sup> -17 <sup>th</sup>	<b>Cash McCall</b>
18 <sup>th</sup>	<b>TBA</b>
23 <sup>rd</sup> -24 <sup>th</sup>	<b>Lil' Bill and the Bluenotes</b>
25 <sup>th</sup>	<b>Frost my Latte Benefit</b>
30 <sup>th</sup>	<b>Polly O'Keary Band</b>

Mondays	New Orleans Quintet	6:30 - 9:30 pm
Tuesdays	Holotrad Jazz	7:00 - 10:00 pm
Wednesdays	Legacy Band w/Clarance Acox	8:00 - 10:00 pm
Thursdays	Ham Carson Group (except the 1st)	7:00 - 10:00 pm

Fax: 206-749-4081

Toll free: 888-824-7064

Web - [www.neworleanscreolerestaurant.com/](http://www.neworleanscreolerestaurant.com/)

## We're looking for a few good CDs



NWestMusic.com is a new on-line CD store, and we're looking for musically exciting, well-produced CDs to sell on our site.

We're focusing on talent right here in the Northwest, and we're looking for the kind of music too often shorted on the big-box shelves — folk, jazz, classical, gospel, bluegrass, world and eclectic music.

If you're an artist who's made a CD, check out our site to learn how you can consign it for sale —at no cost— to a worldwide audience.

## NWestMusic.com



# MUSICAL TRADITIONS

## The Soul of a Fiddle!

BY STEWART HENDRICKSON

I was recently given an old fiddle by a friend. This was his mother's violin, but it had a sad and traumatic history. His mother was not always sane and used the instrument to punish and put fear into her children. It was painful for my friend to even talk about this, and he wanted to be free of it, but also give it to someone who might love it and bring new life back into it.

The violin was German made (labeled HOPF, but was not) at about the turn of the last century. Not a fine instrument, but reasonably well made, it was purchased for his mother by her parents around 1920 in eastern Washington. She later used it to play in a Pentecostal Church orchestra (yes, there was such a thing!). My friend told me there was much violence at home, and the violin showed the effects. The neck had been broken at one time, pinned and repaired, as had the peg box.

The top had two bad cracks. One was well repaired, but the other was open and needed repair. The pegs did not fit well and the tail piece had broken off.

I took the instrument to my luthier, who told me it was well worth restoring, particularly since I had gotten it for free. And the previous repairs were well done. When I told him of its sordid history he replied that he'd been credited with casting out demons from instruments, and would do his best with this. He also talked with the maker of my own violin, who lives in the Ozarks and presumably is a religious person, who said he would pray over the instrument and its restoration.

To repair the crack, the top had to be removed. A few other minor cracks were repaired and the open seams sealed. With new pegs refitted in the peg box, new strings, a new bridge, tailpiece and sound post, and the finish polished, it looked quite handsome. When I drew my bow across the strings I knew it was worth it. Not the most beautiful or mellow sound, but it spoke well with a somewhat bright tone.

I told my friend that I would keep the fiddle for now, and at some later time would give it to a deserving player who would love and take good care of it. In the meantime I would try to play it every day in order to get music back into the wood (it hadn't been played for many years). I also wanted to put good loving spirits into it to replace the demons that I hoped, had been cast out.

Now, I am not a religious or superstitious person, but I feel that an instrument such as this violin does have a *soul* (whatever that is). It has a history that reflects the music and feeling that has been put into it. It also reflects the craft and art of its maker. Each person who possesses it (does not own it, but is only a "caretaker") can contribute in a good or bad way to its life. After all, violins can "live" for hundreds of years, while their caretakers live for only a fraction of that time. And violins need to be played and not stuck away in a closet or under someone's bed.

Then there's the love put into a handmade instrument by its maker, which speaks to an appreciative player and makes it more than simply a musical instrument.

*(While my hands are steady, while my eyes are good, I will carve the music of the wind into the wood.)*

Here's a song by the English songwriter Tom Bliss. All he really knows about his old fiddle is that it was made in southern Germany or Austria in the 1930s, it has 'Paris' stamped on the bridge, and it was bought for him by his father in London in the 1960s. The rest is pure invention.

### THE VIOLIN (Tom Bliss)

*I was built in a back street in Salzburg,  
In a dusty and candle-lit room,  
By hands that understood music,  
And timber and varnish and glue.  
With a lifetime of skill in his fingers,  
He stroked the first notes from my strings,*

*And my voice sallied out in the darkness,  
And my soul first unfolded its wings.*

*And I was dancing, I was singing,  
But my story is locked in my soul.  
I can laugh to your tune, Cry for the moon,  
But my silence sings loudest of all,  
My silence sings loudest of all.*

*The star on the door told the story,  
And he knew that the blackshirts would call.  
When they dragged him away to the station  
They snaffled me down off the wall.  
Yes I played for their parties in Paris,  
Where the jackboots kept time to the beat.  
It was polkas and waltzes and mazurkas,  
As all Europe lay bruised at their feet.*

*When the Allies rolled down into Paris,  
The band made a run for the East.  
But with a gun in the hands that had loved me,  
My trooper fired back till the last.  
Then a lad from the Kentucky mountains  
Nicked his wallet, his watch and then me,  
And the bluegrass was burning for Danville  
In the barracks and down the NAAFI.*

*And with the peace I was back on the market,  
Well, he'd a perfectly good fiddle at home.  
I changed hands for two crates of Marlboro  
And all over Europe did roam.  
Then one rainy November in London,  
With three silver balls,  
A man noticed the price on my lapel  
"You'll do for my lad" he said.*

Here's what some friends have said: "I also believe that some instruments have souls. I can't deny this fact as I've had several instruments that clearly had souls. And here's where words grow weak. What are we talking about when we talk about the *soul* of an instrument? Are we talking about its sound, its warmth, its depth, its feeling, its brightness, its clarity, its responsiveness? We're really talking about ALL of those things, and more."

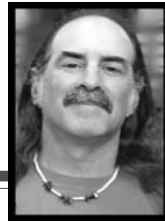
"I've been playing my dad's fiddle, which I inherited. It is an incredible instrument built from a hand-picked log from an old log cabin in Colorado by the fellow who taught my dad to fiddle, and it has an old German bow. I believe it is still imbued with my dad's talent and ability. Perhaps a part of *his* musical soul remained in its wood, for when I picked it up

*Continued on Page 21*



# FOLKING AROUND

## Get Well, Fare Ye Well and Oh Well!



BY PERCY HILO

For this month of Thanksgiving I always try to write something that evokes the spirit of the season and it's usually easy. After all, losing loved ones unexpectedly and in a variety of ways informs us of how fragile life is and that we should be grateful for each day. Sunsets, rainbows, rivers and green valleys reveal the blessings of nature that we're born into and remind us to give thanks for what's still left of it. And the list goes on and on. But sometimes a convergence of situations leaves me with a bittersweet feeling wherein I'm losing valuable entities (which can't be helped) and find myself feeling thankful for past contributions while retaining an optimistic approach to the future. Such is the case at this time as I contemplate the changes gone through by Mary Benson, Michael Herschensohn and friends making classic rock and maritime sounds at the Highliner Tavern.

Mary Benson has been an icon of the Northwest folk scene for three decades as a singer with Howlin Gael (Irish), St. Elmo's Choir and Broadside (Sea Shantys), Runcible Spoons (English Music Hall), Spinnaker (various traditional music performed in a non-traditional manner) and a variety of short-lived groups and solo scenes. In all of these her beautiful and robust voice, accompanied by the instrumental and vocal talents of many of the region's finest, invariably produced music that was technically excellent, socially relevant, a joy to listen to and sing along with, and influential to current and up and coming artists in the field. In a region awash with dedicated and accomplished folk artists Mary is considered by most to be in the very upper echelon of the culture. A less secure (or more self-centered) person in this position might be difficult for peers and audiences to deal with, but Mary has always been a kind and approachable soul who's willing to share, sing and lift a mug with a healthy attitude. With her priorities in order she has created a lifestyle in which she works a day job, cares for her beloved physically challenged son and finds time to follow her bliss in song.

Sad to report but all the above has recently come to at least a temporary stop. All life contains elements of suffering and Mary suffered a stroke in September. It's considered a mild stroke by medical standards, but even so, she's incapacitated in all ways, and as of this writing (9/27) she's out of contact with her son who has been moved to a special care unit. Those of us who love Mary (which should be a lot) are rallying to her side and trying to ensure her the appropriate care and the financial where-with-all to pay for it. With this in mind there will be some events taking place on Mary's behalf and all interested parties (that's you, right?) will be receiving the information. Stay tuned. Though the absence of Mary's voice leaves a large vacancy in our musical community, it's the person who we most love and are pulling for. Get well Mary!

A decade ago our Northwest Folklife Festival was as wonderful as ever culturally but was out of step with the times economically and in danger of going under. We recognized the good work that past directors and staff had given us for so many years, but sometimes an organization needs new energy and a new, unclouded vision. We hired Michael Herschensohn to be the new director and it turned out to be an excellent choice. Michael brought with him a proven ability as an organizer who could keep the quality high and the finances in order, and as an already huge fan of Folklife he understood our culture, vision and needs. Over the next few years he instituted a new financial plan, eliminated some stages while adding others, expanded the cultural scope of the festival to include a wider definition of folk with a resulting expanded range of audience, and brought us completely out of the red and into financial health which has us facing a future in which all things are possible. While it obviously took the cooperative efforts of the staff, board and hundreds of volunteers to make it all come about, in any organization, quality (or lack of same) runs from the top down and we had a

director who we could respect and follow with confidence. Furthermore, Michael is a genuinely decent fellow who's easy to relate to and a pleasure to work with. However, this period is now coming to an end.

Several decades ago George Harrison reminded us that all things must pass, and so it is with Michael's tenure at Folklife. After nine years as honcho and 66 on the planet he feels the need to eliminate the stress of being director, reclaim some time for himself and his family, and pursue less exacting endeavors. Meanwhile, he'll help select the new director (who should be in place this month) and work with/train him/her until the end of the year to ensure a seamless switch over. Those of us who've known Michael over the years are grateful for all his good work and wish him nothing but the best in whatever new adventures and travels await him. Fare Ye Well Friend.

The oh-well portion of this piece concerns the efforts of two longtime Northwest stalwarts to provide an outlet for their passion at a local establishment. For several years now Steve Lalor, founder of the memorable late 60's Seattle band The Daily Flash, has occupied the stage in the Highliner Tavern at Fisherman's Terminal on 1st Fridays with a reconstituted version of the group made up of experienced local heavies whose music is as strong and true as ever. Together they play a wide range of songs from my g-g-g-generation including several regional classics that some of them helped to write and/or originally played on back in the day. The performances are technically excellent, the atmosphere authentic and exciting, and the room packed with appreciative fans who know the words and fill up the dance floor. A worthy period piece with contemporary feeling and a joy to behold.

Meanwhile, over the past year Steve's wife, Trapper Graves, has convened a last Sunday Shanty Sing in which folksingers and lovers of maritime culture can huff, puff and blow the man down between sips of brew and bites of fish and chips. It started slowly but had begun to build an attendance, bring forth some raucous harmonies and was enjoyed by the regular customers. As with the Flash, a win-win situation. Until recently, that is.

We all understand how fragile relationships can be and are familiar with the cliché that s— happens. Well, for whatever

*Continued on page 20*

# ACCENT ON MUSIC THERAPY

## Music and Childbirth

BY: BARBARA DUNN AND ALISON COCOVICH  
REPRINTED FROM APRIL 2005

Listening to music, as well as active music therapy, has been proven to decrease pain sensation, tension and anxiety, increase an overall sense of relaxation and well being, and provide rhythmic breathing cues for women in labor.

I have been honored to be part of birth teams for several women. Most of the births occurred in the women's private homes with the assistance of a midwife, who was also a naturopathic doctor. The births occurred without the use of any pharmacological pain medication. Music offered a tool to address pain and enhance the quality of the birthing experience.

One woman I worked with was having a very long labor that ended up lasting more than 30 hours. The contractions were weak and, thus, she was not in excruciating pain. She was very interested in using music to help her through this process. We decided to try vocalizing on vowel sounds during her contractions. As we were both singers, we added harmony to the vocalizations. Thus, instead of yelling during contraction (as is common during the birth process) she allowed the melodic line of her singing to carry her through the waves of pain. She stated the vocalizing helped to release tension caused by her pain and discomfort. The midwife involved commented that she had a hard time gauging the severity of the contractions, as she had never had anyone "sing" through them before. It is interesting to note that when the intensity of pain increased, as the actual birth drew near, she continued to use her voice in this way. Before the birth, we created a cassette tape of recorded music that she planned to use during labor. As it turned out, she preferred to use her voice rather than the recorded music. She did play the tape shortly after the birth. It was the perfect music to welcome her beautiful child into the world.

Another birth I participated in was very different from the one described above. It was a shorter labor with intense contractions coming at regular intervals. As with the other woman, we had recorded music to use for the birth process. A couple of months before the actual birth, she selected three CDs that she found to be relaxing. The music had steady movement, but was not too fast. The instrumentation that she enjoyed most included guitar, piano and wind instruments: flute and oboe. We worked together using relaxation techniques combined with the music. She practiced relaxing to these particular recordings so that when she heard them during the birth, her body would know how to relax to the music. As previously stated, her contractions were intense and during them she went straight to yelling, or as described by her three year old daughter: "my mommy roared like a lion!" In between the contractions, she focused on the music. These few minutes of relaxation with music gave her enough rest and strength to handle the contractions and to see her through even the "ring of fire" to the magical moments of birth. Through this "ring of fire," accompanied by music, came a very sweet little boy with his own songs to sing and to share.

The "ring of fire" occurs when the baby's head makes its final push from the uterus to the birth canal. It is often referred to as "crowning" by the medical establishment, bringing up visions of royalty and glory. To the women experiencing this moment without pain medication, "the ring of fire" is perhaps a more accurate depiction.

### Childbirth Related Research

Alison Cocovich

- ◆ Mothers-to-be received music to cue rhythmic breathing, assist with relaxation, prompt positive associations, and as a diversion from pain and hospital sounds. The music used was specifically chosen for each individual. All of the mothers that had received the musical interventions reported that they had more rhythmic breathing and less pain than the mothers that didn't receive any music. Those same mothers also reported that they had increased concentration and relaxation, cued breathing, and paid less attention to their pain. (Hanser, S. Larson, S.C., & O'Connell, A.S. (1983). *The effect of music on relaxation of expectant mothers during labor. Journal of Music Therapy*. 20 (2), 50-58)
- ◆ Participants learned and practiced music-assisted relaxation techniques with a licensed music therapist. During this time, the music therapist selected music especially for each participant to take home and practice with. Results indicated that music therapy contributed to diminished feelings of anxiety and an increased sense of well-being during childbirth. (Clark, M.E., McCorkle, R.R., & Williams, S.B. (1981). *Music therapy assisted labor and delivery. Journal of Music Therapy*. 28 (2), 88-100)

Continued on page 21

Law Offices of  
**JESSICA MCKEEGAN JENSEN, PC**  
*Holistic Attorneys at Law*  
360-352-7965  
[www.jessicajensenlaw.com](http://www.jessicajensenlaw.com)

Become a Certified  
**Music Practitioner!**

The Music for Healing and Transition Program  
([www.mhnp.org](http://www.mhnp.org)) will be holding classes at

**St. Francis Hospital**  
in Federal Way

For more information contact Carole Glenn, CMP, MHNP  
Washington State Area Coordinator at [cglenna1@aol.com](mailto:cglenna1@aol.com) or 360-779-6110.

Use your musical gifts to bring comfort to those who are ill, transitioning or birthing.

# KIDS KORNER

## Recess Monkey

BY HILARY FIELD

Lining up at the door, fans are anxiously waiting, many who have come to show after show, following their favorite band around. They are ready to dance and jump and sing along, wondering when they will be let in, when the concert will start. They are waiting to trade in their sunny Seattle afternoon for a seat on the floor of the library, above the reference books and studious patrons, with the hopes of howling, meowing, and perhaps bubbling along in an imaginary aquarium. They are all here, preschoolers, grandparents, and everyone in between, ready and willing to join the world of Recess Monkey. This relatively new band, made up of three Seattle schoolteachers, is taking the kids' music world by storm with their catchy melodic pop songs, their tight instrumental and vocal talents, and their creative spins on the usual and not so usual kid-friendly subjects.

The librarian enters the room, and to be helpful, proposes a hush. She has all the good intentions of preparing the audience for the performance, but after she leaves the room and the concert begins, there is no more hushing. Roaring like a dinosaur, climbing invisible monkey bars, dancing like a chicken, jumping up and down 17 times for the rock star finale, yes—but hushing, not a chance.

The band offers music reminiscent of the Beatles, with sophisticated chord changes and instantly accessible melodies. Twists and turns on animal songs let us empathize with Merlin, a pet shark who won't take a bite and wonders why everyone is afraid, especially during the sing (shout) along chorus of, "Shark! Look out!" More singable watery protagonists include anemones ("my best friends are anemones") and rainbow-colored frogs.

Recess Monkey is Daron Henry (percussion and vocals), Jack Forman (bass and vocals), and Drew Holloway (vocals, guitars, and piano.) They are teachers of preschool - and elementary-age children, who met while teaching at the same school in Seattle. What started as a homemade demo for a graduate class turned into their 2005 debut release "Welcome to Recess Monkey Town." Listening

and watching them perform and interact with the audience leaves no doubt that they share a love of discovery with the kids around them, a love of music, and the desire to have a blast with fellow music makers of all ages.

One aspect of this group that sets them apart from the very crowded field of children's pop music is the inclusive way they share their musical talents. Many, many bands boast songs that speak to kids' sensibilities, but not many actually have kids help compose, record, and design the CDs. Recess Monkey offers summer music camps for kids that do just that, and the results are on their highly successful CD, *Aminal House* (not a typo) and their brand new double CD titled *Wonderstuff*, a tour de force of musical story telling.

The members of Recess Monkey were happy to partake in an interview about their backgrounds and the inspirations for their various projects.

**HF:** *Please briefly describe your backgrounds in education and in music.*

**RM:** We have over 30 years of experience teaching kids, and Daron has done 28 of that. Just kidding! We've all taught preschool to fourth grade at some point. On the musical side, we all took various musical lessons and have played in rock bands, both as teenagers and adults. Jack was a member and is currently on the board of NW Boys' Choir.

**HF:** *Please describe the summer rock and roll camp that you offer for kids. How were the campers involved in recording your CDs?*

**RM:** This summer we offered two weeks of camp through University Child Development School in Seattle. Each week was focused on one-half of our new double CD, "Wonderstuff." Campers helped generate ideas for song lyrics, as well as recorded vocal and percussion tracks for a variety of songs. Jack was the only one who was allowed to press record.

**HF:** *Were the campers involved in the artwork for the CD package?*

**RM:** Yes, the kids did the photo and newspaper collages that grace the CD. We did

the drawings of characters. The kids did a bunch of other drawings and projects that will be part of the website ([www.thewonderbees.com](http://www.thewonderbees.com)) and our gig slide show.

**HF:** *In your live concerts kids AND their accompanying adults love your high energy and catchy music. What inspired the three of you to form a band for kids?*

**RM:** We played in a band called the Waiting Room that was artistically satisfying but not something we could share with the kids we teach. We had been writing songs for the classroom and they just started piling up. We got lots of great feedback from kids and help from our schools. It seemed like a great thing to try!

**HF:** *What is the origin of your band's name (Rhesus Monkey?)*

**RM:** Yes, it is a play on Rhesus Monkey! Pun intended!

**HF:** *Just how big an influence are the Beatles to Recess Monkey? Who are your other musical influences?*

**RM:** The Beatles are a big influence! While Drew is typing this Jack is playing Rocky Raccoon on the guitar. We have so many influences it's hard to pick a few. How's this, our first records bought/last records bought (Jack: Huey Lewis and the News' *Sports/Elliot Smith New Moon*, Daron: *Queen's Night at the Opera* and Kenny Roger's *The Gambler/The Polyphonic Spree's Fragile Army*, and Drew: *Sha Na Na's Greatest Hits/Justin Robert's Meltdown*.)

**HF:** *Please talk about your new CD. What other projects are coming up for Recess Monkey?*

**RM:** "Wonderstuff" is a CD set with twenty songs and nineteen narrations. The narration follows the story of the Wonderbees, who gather nectar from the magical meadows and turn it into Wonderstuff. The bees sting Wonderstuff into people and creatures, providing them with dreams, good ideas, and inspiration galore. One day however, the bees travel to the meadows only to discover the grass and flowers have been replaced by an endless gray.

**HF:** *What came first, the story or the songs, or a combination?*

**RM:** The basic framework of the story came first and then we wrote some songs that worked to tell the story. Later, we agreed to tell the story mostly through narration rather than song. That way they'd complement each other

*Continued on page 21*

# NOTES FROM PORTLAND

## Winter Festivals in Oregon

---

BY TOM MAY

Dick Weissman is taking a little bit of a break from the column duties this month, but do stop by our booth at Folk Alliance in Vancouver and say hello!

This winter, two similarly named events light up the Northwest/Oregon acoustic/folk world.

### **Winterfolk 20, a benefit for Sisters of the Road Café, takes place Saturday,**

February 2<sup>nd</sup> at the Aladdin Theatre in Portland. For this very special anniversary event, performers will include Utah Phillips, Misty River, Chris Kennedy, Jim Page, Sky in the Road, The Rite of Spring, and others. As this goes to press, I am also hoping to confirm Peter Yarrow (of Peter, Paul and Mary) to close the show.

Portland's Winterfolk began when an avid listener flew me out from my then Omaha home to Portland, to play for her 40<sup>th</sup> birthday at the venerable Horse Brass Pub. We took up a collection that went to a local charity, then decided to make it an annual affair.

Since 1990, it has benefited Sisters of the Road Café in Portland, providing low-cost and no-cost meals in an atmosphere of dignity and non-violence. Sisters of the Road Cafe, in Portland's Old Town area, is recognized nationally for its innovative approach to the homeless and needy, and builds community in Portland one plate at a time. Everyone is welcome at their 6<sup>th</sup> street café, and it is an inspiring place to visit, have a nice lunch, and even play a song if you bring your guitar!

Over the years, dozens of performers have appeared at Winterfolk, many traveling hundreds or thousands of miles at their own expense to play their music for a good cause. The list of artists who have contributed their time and music is long, but includes Tom Paxton, Steve Gillette/Cindy Mangson, Jack Gladstone, Bryan Bowers, Anne Hills, Rosalie Sorrels, and others.

CDs have been made of both the Winterfolk 10 and Winterfolk 15 event. Winterfolk 15, featuring Andrew Calhoun, Tracy Grammer, Misty River, Chris Kennedy, and others received wonderful reviews and rose high on folk DJs charts all across the U.S. We hope to make a CD from this year's event as well. As with the event itself, all proceeds go to Sisters of the Road.

Winterfolk takes place at Portland's lovely Aladdin Theatre, which seats around 620. Tickets will go on sale next month (December) for this year's event, which will assuredly sell out before the February 2<sup>nd</sup> date. For more information on both Winterfolk and Sisters of the Road you can visit: [www.sistersoftheroad.org](http://www.sistersoftheroad.org)  
**This year is also the 6<sup>th</sup> annual Florence Winter Folk Festival in Florence, Oregon, January 19<sup>th</sup> and 20<sup>th</sup>.**

The festival helps to bring folk music into local schools and provides free kid's concerts for local school children. It includes craft demonstrations, art and craft booths, food, jam sessions and workshops. Free daily performances (included in festival admission) include top folk performers from California, Washington and Oregon.

The headliners for this year's festival will be the Limelighters, joined by original member Alex Hassilov, and Grammy Award winner Tom Chapin and friends. Other artists featured include Lauren Sheehan, Cross Eyed Rosie, and Victory's own Tom Rawson.

In addition to music, arts, craft, non-profit and food booths at the Events Center there will be ongoing, informal musical jam sessions on Saturday and Sunday at various locations around town. All musicians are invited to participate in the sessions.

Florence, Oregon is a lovely seacoast town just south of Newport; a perfect spot for a mid-winter getaway. All performances take place at the Florence Events Center Auditorium.

One truly gratifying aspect of this festival is the community support across the board. There are many business sponsors, and their headline concerts regularly sell out. There is even a charming, old-time pie contest as part of the proceedings.

For more information and a complete lineup of the Florence, Oregon Winter Folk Festival, visit [www.winterfolkfestival.org](http://www.winterfolkfestival.org)

Here are two very exciting events, that you can plan for now, to beat the Northwest Winter Blues and to put you right in the middle of this music that I really do believe makes a difference.

*Tom May*  
[reftommay@msn.com](mailto:reftommay@msn.com)  
[www.tommayfolk.com](http://www.tommayfolk.com)

---

*Folking Around - Continued from page 17*  
reason, the Flash and shanty sing no longer have a home at the Highliner. The tavern is doing other stuff while Steve and Trapper are searching for venues in which to continue following their bliss and providing for ours. And although these endeavors aren't as profound as the suffering of a friend or the Folklife Festival, they're still important because a culture can only survive when we, the people, are keeping it alive by our participation in it, and these are valuable cultures indeed. So stay tuned and eventually these good times will come back into our lives. In the meantime, there's still the 2nd Friday Shanty Sing at 8PM in the Northwest Seaport wood shop.

Life is never as smooth as we'd like it and we're constantly reminded that the only constant is change. This engenders a variety of emotional reactions in individuals, groups and greater society, and we need to remember that each situation (with a few exceptions) is only temporary. We have the power to fix our attitude into a combination of knowing acceptance, compassionate feeling and positive action. There are many precious moments awaiting us. Happy Thanksgiving everyone.

*All comments welcome: Percy Hilo, POB 21761, Sea. 98111-3761, (206) 784-0378, [percivalpeacival@myway.com](mailto:percivalpeacival@myway.com)*

# NORTHWEST SEAPORT

BY ALICE WINSHIP

## Maritime Music in November:

Northwest Seaport Chantey Sing, Friday,  
November 9, from 8 to 10:30 PM  
South Lake Union, 1002 Valley Street,  
Seattle, WA 98109

The 'call and response' form of these work songs of the sea makes them easy to learn and fun to sing. All ages welcome. Philip Morgan will be on board as songleader to keep things moving, with opportunity for anyone to lead a song or just join in the chorus. Philip has a baritone voice of uncommon depth and clarity, and he delivers some of the most memorable, dynamic versions of maritime classics to be heard anywhere. Admission free, donations accepted. Refreshments & maritime CDs for sale. For more information, (206) 447-9800 or seaport@oz.net

Holdstock & MacLeod in Concert  
Northwest Seaport Maritime Music Series  
Saturday, November 17, from 8 to 10:30 PM  
Concert at the Center for Wooden Boats,  
1002 Valley Street, Seattle, WA 98109.

Whether performing shanties and other traditional music of the sea or nineteenth century ballads, Allan MacLeod and Dick Holdstock captivate audiences from coast to coast with their strong melodic tones. Audiences always join in by singing and laughing along to their outrageous songs and stories. They have mastered the art of traditional harmonies, which often are described as descants. Dick and Allan trade off on mandolin and guitar accompaniments and frequently use acappella arrangements. For more information:  
[www.holdstockmacleod.com/](http://www.holdstockmacleod.com/)

Tickets available at the door: \$12 general, \$10 seniors, youth and members.  
For more information, Northwest Seaport (206) 447-9800 or seaport@oz.net

Alice Winship 206-448-0707  
walice1@qwest.net

*Kids Korner - Continued from page 19*  
but stand alone as well. Harry Nilsson's "The Point" was a big inspiration during this stage. Heading into each week of camp, we were without lyrics for 5 to 10 songs. Kids helped generate ideas for lyrics during our daily songwriting sessions.

Recess Monkey will be playing free concerts this month. Come and see them here:  
November 18, 10:30 am, Third Place Commons, Lake Forest Park Towne Centre  
November 24, 10:30 am, Crossroads Shopping Center

For more information on Recess Monkey concerts and their recordings, please visit [www.recessmonkeytown.com](http://www.recessmonkeytown.com).

This is part of a series of articles on kids' music for the new millennium, exploring independent record labels, radio stations, children's musicians, and venues that specialize in offering quality children's music. Comments and suggestions for future articles in this series are welcome! Feel free to send information via email to [hilary@mulberrybushmusic.com](mailto:hilary@mulberrybushmusic.com).

*Hilary Field is a classical guitarist, recording artist, and teacher.*

*Musical Traditions Continued from page 16*  
the very first time, it was as if I had never stopped practicing so many years ago. What I played sounded great. Whenever I pick it up to play I feel a strong connection with my dad, and my playing shows it. Maybe it's the better bow, maybe it's just a better fiddle, and maybe it is its soul and some of my dad. Whatever it is, it is beautiful."

An instrument needs to be played to keep its tone. The saddest thing is a violin lying unplayed in a museum. There's a phenomenon reported in the violin literature of unused instruments "going to sleep". The crystalline resins in the wood may solidify and need to be broken down by playing, and the varnish may stiffen through lack of use.

As I have played my "new old violin" now for several months, I have noticed a definite change. The tone has mellowed out and the harshness has disappeared. It's

quite amazing. It had to be reminded that it's a musical instrument again and not just a piece of wood. It's becoming more like an old friend.

*Stewart Hendrickson is Chemistry Professor Emeritus - St. Olaf College, Research Professor Emeritus - University of Washington, and in his new career, an unemployed folk musician (voice, fiddle, guitar; <http://www.stolaf.edu/people/hend/music.html>). Contact him at [hend@stolaf.edu](mailto:hend@stolaf.edu) for questions, ideas, or comments.*

*Music Therapy continued from page 18*

◆ Subjects that received three hours of listening to "soft music" without lyrics in the early stages of labor reported less pain sensation and distress than those who did not receive the musical intervention. (Phumdoung, S, & Good, M. (2003). *Music reduces sensation and distress of labor pain. Pain Management, Nursing. Jun; 4 (2), 54-61.*)

Research literature supports the idea that music therapy interventions make significant contributions to the well-being of birthing mothers. Music therapy has been proven to distract from pain, increase relaxation, decrease tension and anxiety, aid in breathing, evoke a "pleasure response," and both pacify and stimulate newborns. (*Music Therapy Association of British Columbia. (2005). Retrieved 02/11/2005 from: [www.mtabc.com/childbirth.html](http://www.mtabc.com/childbirth.html)*)

*Barbara Dunn, LICSW, MT-BC directs the Music Therapy program at Whidbey General Hospital and has a private therapy practice in Clinton, WA. Contact info: [barbdunn@whidbey.com](mailto:barbdunn@whidbey.com), phone: 360-341-2060, web site: [www.barbaradunn.com](http://www.barbaradunn.com)*

*Alison Cocovich is in the process of completing her bachelor's degree in music therapy from Marylhurst University. She currently has a music therapy internship at Whidbey General. Contact info: phone: 360-321-7656 ext. 8437.*

## ON THE AIR

**Radio Broadcast Career Training**  
90.9 FM - KVTI  
[www.i91.ctc.edu](http://www.i91.ctc.edu)

**Clover Park  
Technical  
College**

**1-91**

**For more info**  
**589-5800**  
**589-5884**

51,000 Watts • Tacoma

# CLASSIFIEDS

## MISCELLANEOUS

*Please submit Classified ads to [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com). (Do not use the old yahoo account.) Mail payment to Classifieds, c/o Victory Music, POB 2254, Tacoma, WA 98401-2254. Classifieds ARE DUE by the 1st of the month to ensure publication in the next issue. All Classifieds must be prepaid. Classified rates are 50 cents per word with a minimum of ten words. (\$5.00) These ads are for individuals, musicians, and groups selling instruments, accessories, PA gear, lessons, services, etc. Free ads to people who just want to jam (use the jam word, not for jobs) or song circles. Victory members also get up to 25 words FREE! Free ads will run for three months. Please resubmit at that time.*

## INSTRUMENTS & EQUIPMENT

**SPEAKERS FOR SALE:** KLH Model L853 B, two pair at \$45.00 per pair. 125 watts, 8" midrange. Work well as either stereo speakers or passive studio monitors. Contact David @ 206-789-4803

**DUSTY STRINGS ACOUSTIC MUSIC SHOP** in Seattle stocks fine new and used instruments: guitars by Martin, Collings, Taylor, Huss & Dalton, Goodall, Dell'Arte, Eastman, and Gitane; banjos by Deering, Huss & Dalton, Ramsey, Lee, Vega, and Goldtone; mandolins by Collings, Weber, Eastman, & Mid Missouri. Call toll-free 866-634-1662 or email: [musicshop@dustystrings.com](mailto:musicshop@dustystrings.com). **Shure Axs-2** Vocal Mic, \$30.00, Fender Sidekick Bass Amp, \$50.00 David @ 206-789-4803

## LESSONS

**WORKSHOPS** Two Grammy-nominated songwriters, Steve Seskin and Kye Fleming, teach weekend workshops for women in the San Juan Islands. Other workshops: Heart's hit-making songwriter Sue Ennis, award-winning singer/songwriter Cosy Sheridan, performer and activist Holly Near, songwriter consultant John Braheny, and songwriter/publicist Dinah Brein. Information: [www.songandword.com](http://www.songandword.com), 360-468-3964.

**HARP LESSONS** for all ages! Call Leslie McMichael, 206-898-4972 or visit [www.pluckmusic.com](http://www.pluckmusic.com)

**HAMMER DULCIMER LESSONS.** All levels. Over 30 years of experience. Contact Rick Fogel at 206-910-8259. [www.geocities.com/whamiddle/](http://www.geocities.com/whamiddle/)

**SINGING LESSONS** Classical and Non Classical styles and vocal technique, including: folk, pop, musical theater, art song and opera. All ages. Nedra Gaskill 206-355-SING (7464)

**STUDYTROMBONE** and Jazz vocal lessons All levels. Also PA rental at reasonable prices. [www.marcsmason.com](http://www.marcsmason.com).

Marc Smason 206-760-1764

**FLAMENCO GUITAR INSTRUCTION** from the Northwest's premiere flamenco guitarist. CONTACT: Marcos Carmona 206-932-4067 OR [www.fanw.org](http://www.fanw.org) (FlamencoArts Northwest)

## MUSICIANS

**OLYMPIA BASED TRIO, 'Gaelica'** playing 'almost traditional celtic and folk music' with some originals, is looking to add a multi-instrumentalist who also plays either pipes or fiddle. Paying gigs. Check us out at [www.gaelica.us](http://www.gaelica.us) and contact us at [ingridferris@aol.com](mailto:ingridferris@aol.com)

**MUSICIANS WANTED** for recording and jam session on my original country/folk songs, for a recording project. Instruments needed are: fiddle, mandolin, accordion and harmonica. Please contact Gloria at 206-883-1962

**WEDDING RECEPTIONS AND PRIVATE EVENTS** Fingerstyle Celtic guitar (solo or duet ensembles available). Dan: 425-765-5568 [danc@celtograss.com](mailto:danc@celtograss.com) - [www.celtograss.com](http://www.celtograss.com)

**HARMONICA** player available for playing live and studio performances. Many diverse influences. Love electric and acoustic. Original music is great. Contact [stillwillow@comcast.net](mailto:stillwillow@comcast.net).

**THE BLUES HARMONICA WORKSHOP** Six weeks instruction. Beg, inter and advanced 206-312-0328 - [web-deltabluzin.com](http://web-deltabluzin.com)

**CELTIC HARPIST** available for weddings, private events, studio sessions, lessons. International performer, recording artist with independent label. Call David Michael: 360-379-9732 [harp@olympus.net](mailto:harp@olympus.net) [www.davidmichaelharp.com](http://www.davidmichaelharp.com)

**BLUEGRASSERS:** Are you on-Line? Join the 1000 member NWbluegrass Yahoo group. E-mail: [Nwbluegrass](mailto:Nwbluegrass) Info: JoeRoss - [rossjoe@hotmail.com](mailto:rossjoe@hotmail.com) [Subscribe@Yahoogroups.com](mailto:Subscribe@Yahoogroups.com)

**FESTIVAL & ARTIST CONSULTING** with Chris Lunn, 27 years with Victory Music, nine years with Festivals Directory working with artists, musicians, performers, vendors, and festival producers. 253-863-6617, POB 7515, Bonney Lake, WA 98391.

**SelnesSONGS & JWAmusic Recording Studios** 206-782-4762 [SelnesSONGS.com](http://SelnesSONGS.com) block/project rate \$17/hr. Regular rate \$25/hr Steinway Grand Piano

**ARTS-BASED, Non-Profit Organization** looking for skilled vocalists and instrumentalists. Please send initial inquiries to [info@emolit.org](mailto:info@emolit.org) with subject line: "ELA Music Performance Project."

**GREAT PRICES ON BLUEGRASS DVDs** [Bluegrassdvd.com](http://Bluegrassdvd.com) has the best prices on all instructional DVDs for guitar, mandolin, banjo, fiddle, dobro, and bass. Plus great deals on concert, performance, and documentary DVDs. Check out: [www.bluegrassdvd.com](http://www.bluegrassdvd.com).

## VOLUNTEERS

**VICTORY MUSIC**  
needs a few good Volunteers:

**CD Reviewers:** Contact - [mtson@icehouse.net](mailto:mtson@icehouse.net)

**Office work, and Library CD Coordinator**  
Tacoma Office Contact: [victory@nwlink.com](mailto:victory@nwlink.com)

**Sound People:** at Ravenna 3rd place Books open Mic - [victory@nwlink.com](mailto:victory@nwlink.com)

**Writers:** Contact [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)

**Proof:** for the Victory Review Need experienced proof readers and copy editors. Follow AP Rules

**Calendar:** I could use someone to format the calendar for the Review - about 4 hours a month. after the 2nd Tuesday and before the next Monday. I need a committed person. Format in Word Contact: [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)

**All opportunities are Volunteer positions!**

# UNCLE BONSAI IN CONCERT!



## ONLY SHOWS FOR 2007!

Friday - November 16th - 7:30

Island Center Hall - Bainbridge Island

w/special guest Matt Price

Tickets at: Vern's Winslow Drug & Glass Onion

Online at: [www.unclebonsai.com](http://www.unclebonsai.com)

&

Saturday - November 17th - 8:00

Kirkland Performance Center

Tickets available at: [www.kpcenter.org](http://www.kpcenter.org)

Visit [www.unclebonsai.com](http://www.unclebonsai.com) for more information



Compact Disc/DVD Replication  
Complete CD/DVD Packages  
Bulk Discs or Retail-Ready  
Graphic Design & Layout  
Full Service Printing  
The Lowest Prices  
Fast Turnaround  
@ [NWDiscs.com](http://NWDiscs.com)

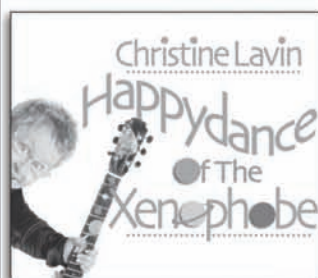
[www.nwdiscs.com](http://www.nwdiscs.com) \* [info@nwdiscs.com](mailto:info@nwdiscs.com) \* 206/686-6886

Just a few of the artists & companies who  
took advantage of our great prices and service!

Tom Bennett • Janis Carper • Cat Loves Crow • Ruth Collingridge • Electric Bonsai Band  
Joe Euro • Reggie Garrett • Hilary Field • Chris Henry • Tom Hodge • Jen and Kristin  
Joe Jencks • Sean Jenkins • Marnie Jones • Scott Katz • Dan Keusal • KING-FM • Josh Lamkin  
David LaMotte • David Lange • Christine Lavin • Masala • Randy Mead • Mel Cooleys  
David Michael • Richard Middleton • Miles and Karina • Jo Miller & Her Burly Roughnecks  
Steffon Moody • Heidi Muller • Larry Murante • Patrice O'Neill • Linda Pries • David Roth  
Gail Rundlett • Linda Severt/Kathleen Tracy • Seattle Performing Songwriters • Nancy Strand  
Taylor Jay/Doug Bright • Tumbleweed Music Festival • Uncle Bonsai • Victory Music  
Gabriel Walsh • Lisa Welch • Yellow Tail Records • Yesango • and many others!

If your name's not on this list, you spent too much money!

## THREE NEW RELEASES FROM YELLOW TAIL RECORDS



**Happydance**, n. [hap-ee dahns]  
"An impulsive, spontaneous jig of joy."

**Xenophobe**, n. [zen-uh-fohb, or zee-nuh-fohb]  
"A person unduly fearful or contemptuous of that which is foreign, exotic, or out of the ordinary."

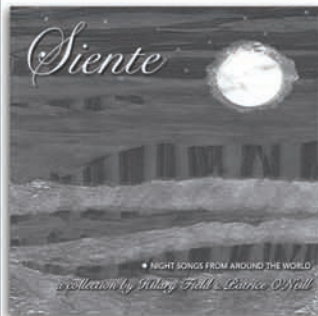
**Happydance Of The Xenophobe** is Christine Lavin's new funny, topical, political, 13-song collection that will thrill the National Weather Service, delight Julia Child devotees, enrapture caffeine addicts, but also irk Priscilla Presley, the NRA, cigarette smokers, Faux News, and best of all, Dick Cheney.



### Cure for the Blues

Northwest singer/songwriter **Matt Price** brings us a new collection of originals in his first Yellow Tail release, "**Cure for the Blues**." You'll find ironic torch songs, cowboy murder ballads, epic sea tales, urban character studies and wistful love songs all with Matt's unique imagery,

wordplay and melody. Matt doesn't have the patience to write a screenplay. But give him 3:55 and both your ears and he'll weave a tale as deeply textured as a classic novel or as intricate as a film noir masterpiece.



### Lullabies For Grownups ... \* And Their Kids! \*

- \* 2007 Parent's Choice Gold Medal
- \* 2007 NAPPA Gold Medal
- \* Parenting Magazine "Best Music Pick"
- \* iParenting Media Award \*
- \* Dove Foundation Five Doves!
- \* Creative Child Award

### **Siente: Night Songs from Around the World**

is a collection of international lullabies from award-winning classical guitarist **Hilary Field** and vocalist **Patrice O'Neill**. Also featuring master mandolinist, **Mike Marshall**, and Grammy award winning English hornist **Nancy Rumbel**, the warm vocals and lush instrumentals bring these songs to life while soothing the world to sleep. A perfect gift for new parents, this album will bring a sense of peace and calm to listeners of all ages.



These and other recordings, including new music from Uncle Bonsai and Electric Bonsai Band, are available at [www.yellowtailrecords.com](http://www.yellowtailrecords.com), retail stores throughout North America, and all online retailers. For more information about our recordings, or tour schedules, visit the web site or call us toll-free at (888) 824-5001.

~ INDEPENDENT MUSIC FOR INDEPENDENT MINDS ~

GEISA DUTRA • ELECTRIC BONSAI BAND • HILARY FIELD • SCOTT KATZ • CHRISTINE LAVIN  
MEL COOLEYS • MILES & KARINA • PATRICE O'NEILL • MATT PRICE • UNCLE BONSAI

## VICTORY MUSIC OPEN MICS

### 1ST AND 3RD SUNDAYS

Alderwood - in the food court

Sign up - 4:30 PM

Music 5 - 7 PM

### Antique Sandwich

51st and N. Pearl, Tacoma, WA

253-752-4069

Music 7 - 10 PM

### Ravenna Third Place Books & Honey Bear Bakery

6504 20th Ave N.E., Seattle, WA

Sign up - 6 PM

Music 7 - 9 PM

### 1ST THURSDAY

Crossroads Shopping Center - In the food court

Sign up - 5:30 PM

Music 6 - 9 PM

NOVEMBER CONCERTS

Saturday, November 3 7:30PM - \$14

### Rebecca Riots

Phinney Neighborhood Center  
6532 Phinney Avenue N

Sunday, November 11 7:30PM - \$14

### Cosy Sheridan

House Concert  
Maple Leaf area. Reservations required  
See website or call for more info.

Saturday, November 17 7:30PM - \$15

### Moira Smiley & VOCO

Phinney Neighborhood Center

Saturday, November 24 7:30PM - \$14

### The Gallus Brothers

Phinney Center

Our concerts are  
All ages  
Non-smoking



[www.seafolklore.org](http://www.seafolklore.org)

206/528-8523

## MEMBERSHIP

*Please Count me in! I've enclosed payment!*

*Financial support of Victory Music*

### Victory Music Annual Membership Form

Includes a subscription to The Victory Review, a monthly magazine featuring columns, reviews of acoustic music, our comprehensive events calendar and more...

Hire a Musician, discounts on Open Mics, concerts and products. [www.victorymusic.org](http://www.victorymusic.org) E-mail: [victory@awlink.com](mailto:victory@awlink.com)

- |  |  |  |
|--|--|--|
| <input type="checkbox"/> Youth (under 21 or student) | \$20                                       |  |
| <input type="checkbox"/> Individual                  | \$35                                       |  |
| <input type="checkbox"/> Family                      | \$50                                       |  |
| <input type="checkbox"/> Organization                | \$100                                      |  |
| <input type="checkbox"/> Lifetime                    | \$300                                      |  |
| <input type="checkbox"/> Advocate \$500              | <input type="checkbox"/> Benefactor \$1000 | <input type="checkbox"/> Patron \$2500 |
| <input type="checkbox"/> I would like to volunteer!  |  |  |
| <input type="checkbox"/> I am a musician!            |  |  |

### Victory Review Subscription

- |  |      |
|--|------|
| <input type="checkbox"/> One Year                  | \$25 |
| <input type="checkbox"/> Add First Class Delivery  | \$12 |
| <input type="checkbox"/> Add for Canadian Delivery | \$17 |

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

E-Mail \_\_\_\_\_

Phone Number \_\_\_\_\_

VICTORY MUSIC

POB 2254

Tacoma, WA 98401-2254

NONPROFIT  
ORGANIZATION  
U.S. POSTAGE  
PAID  
PERMIT #91  
SEATTLE, WA